

# BREAD LOAF SCHOOL OF ENGLISH

2016  
COURSE  
CATALOG



## SUMMER 2016 SESSION DATES

### VERMONT

Arrival and registration. . . . . June 21

Classes begin . . . . . June 22

Classes end . . . . . August 2

Commencement . . . . . August 6

### NEW MEXICO

Arrival and registration. . . June 18-19

Classes begin . . . . . June 20

Classes end . . . . . July 28

Commencement . . . . . July 30

### OXFORD

Arrival. . . . . June 27

Registration . . . . . June 28

Classes begin . . . . . June 29

Classes end . . . . . August 5

Commencement . . . . . August 6

# READ THE WORLD

At Bread Loaf, we engage and inspire innovative thinkers who, through the interpretation of literary and critical texts, contribute creative thought, write persuasive and original arguments, and use relevant emerging technologies to develop effective teaching and learning practices.

# IN A WHOLE NEW WAY



# WELCOME TO BREAD LOAF

## WHERE YOU'LL FIND

- A community of engaged students eager to immerse themselves in rigorous graduate study with leading faculty from eminent colleges and universities across the U.S. and U.K.
- The opportunity to work closely with faculty and fellow students.
- Innovative, place-based learning opportunities at three culturally distinctive campuses.
- A one-of-a-kind chance to refresh and recharge your imagination in a collaborative environment for six uninterrupted weeks.
- An expansive curriculum in literature and culture, pedagogy and literacy, creative writing and theater arts—especially useful to K-12 English and language arts teachers, to students preparing for a PhD, and to professionals seeking intellectual challenge and enrichment.
- A year-round professional development network built on long-term partnerships and a track record of extraordinary success in underserved schools.



## IMMERSIVE

The six-week summer schedule allows working professionals to pursue graduate education. The full-time residential experience encourages students to immerse themselves in curricular and co-curricular life and shape a dynamic learning community through daily connections with colleagues, professional actors, faculty, and staff. Classes are complemented with field trips, films, dances, readings by Pulitzer-prize winning authors, student-generated conferences, and sports activities.

## EXPANSIVE

The Bread Loaf curriculum combines the study of literature with study in creative and pedagogical fields, encouraging students to think across disciplinary boundaries. As leaders in multiple fields, faculty members bring diverse and groundbreaking approaches to what and how they teach.





## UNIQUE

Courses at Bread Loaf's three campuses in Vermont, New Mexico, and Oxford, England, link education to place and give students unparalleled access to diverse cultural experiences. Degree candidates must attend the Vermont campus at least once, but are encouraged to attend all three campuses.

## INDIVIDUALIZED

Bread Loaf classes are small, and instruction is adapted to students with different training, experience, talents, and goals. The faculty meet with students regularly to guide work in progress that builds on individual background and interests. Students can enroll for one or more summers of continuing graduate education, or pursue a master of arts or master of letters degree in English.

## INNOVATIVE

Students have access to major libraries; state-of-the-art digital tools for research, writing, and teaching; and membership in the nationally recognized Bread Loaf Teacher Network. BLTN promotes the translation of Bread Loaf summer study into innovative teaching methodologies, providing the training, connections, and support for teachers to transform their classrooms.

## TRANSFORMATIVE

Bread Loaf fosters opportunities for professional advancement and intellectual enrichment, which allow students to return to their communities with the partners, skills, and inspiration to develop innovative projects and pedagogies. Bread Loaf challenges students to form new ways of reading, writing, performing, teaching, and interpreting the world.







# WHERE WE ARE

Bread Loaf students spend their summers at three culturally distinctive campuses: in the Green Mountains of Vermont; Santa Fe, New Mexico; and the historic city of Oxford, England.

**BREAD LOAF/VERMONT** is located on Middlebury's Bread Loaf mountain campus in Ripton. With the broadest curriculum, it is the largest of the programs and enrolls roughly 250 students each summer. Bread Loaf/Vermont is also home to the acclaimed Bread Loaf Acting Ensemble, an integral part of the summer experience.

Students are housed in historically preserved Victorian buildings on campus, most in double rooms, and share meals in the Bread Loaf Inn. Students with families arrange their own off-campus housing. Students have access to two libraries: the Davison Memorial Library on the Bread Loaf campus, where reserve readings for summer courses are shelved, and the Davis Family Library on the Middlebury campus, which houses the main collections.

The rural campus sits within the Green Mountain National Forest and has access to trails, mountain lakes, and rivers, as well as athletic facilities on campus and at Middlebury.

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Historic Oxford's old English charm; the southwestern style of Santa Fe; the mountain views in Ripton, Vermont.

Students may take advantage of weekend excursions arranged by the Bread Loaf staff.

**BREAD LOAF/NEW MEXICO** takes place at St. John's College, stretched out below the Sangre de Cristo Mountains. The program enrolls approximately 80 students, and the curricular and co-curricular offerings take advantage of the cultures of the Southwest.

Students are lodged in double rooms and eat together at St. John's College. Students with families arrange their own off-campus housing. Students have access to the library and other facilities of St. John's College.

Extra-curricular offerings include a Santa Fe Opera workshop and field trips to sites such as Tent Rocks National Park and Acoma Pueblo.

**BREAD LOAF/OXFORD** is based at Lincoln College, University of Oxford, and is centrally situated within the city. The program enrolls approximately 75 students and features courses on British and world literatures. Students take one two-unit course (six semester-hour credits), half of which is devoted to independent research.

## HISTORY

In 1915, Joseph Battell, a former Middlebury College student and longtime Middlebury businessman, willed to Middlebury College an inn, a collection of cottages, and 31,000 acres in the heart of Vermont's Green

Mountains. These lands and residences became home to the Bread Loaf School of English, which held its first session in 1920 with the aim of providing graduate education in the fields of English and American literatures, public speaking, creative writing, dramatic production, and the teaching of English. In 2015, the philanthropy of trustee Louis Bacon '79 ensured the conservation of 2,100 acres of Bread Loaf land in perpetuity through the Bread Loaf Preservation Fund.



Ripton, Vermont 1885



Professor Jeri Johnson's seminar on James Joyce.

Classes are small (six to eight students each), and most include individual tutorials in addition to seminar meetings.

Students have single accommodations in Lincoln College or its annex in Lincoln House, with bathrooms en suite. A limited number of rooms are available on site for students with partners, and some off-site accommodations are available for students with families. Students have access to both the Lincoln College Library and the 400-year-old Bodleian Library, one of the finest research libraries in the world.

Students may take advantage of course-related field trips to such places as London, Stratford-upon-Avon, and Bath. The cosmopolitan city of Oxford is home to many parks, museums, shops, and places of historical and contemporary interest.



# ACADEMICS

Bread Loaf provides students with a rigorous and innovative curriculum well suited to the needs of K–12 English and language arts teachers.

## THE MASTER OF ARTS (MA) DEGREE

The Master of Arts program gives students a broad familiarity with the fields of British, American, and world literatures. The curriculum is divided into six groups:

- 1: Writing, Pedagogy, and Literacy
- 2: British Literature through the Seventeenth Century
- 3: British Literature since the Seventeenth Century
- 4: American Literature
- 5: World Literature
- 6: Theater Arts

Degree candidates must complete 10 units, five of which must meet distributional requirements. No master's thesis is required. Though students have 10 years to complete the degree, they ordinarily take two units per summer and finish the degree in four to five summers.

## THE MASTER OF LETTERS (MLITT) DEGREE

The Master of Letters program allows students to achieve mastery of a specialization within the fields of literature, pedagogy, and/or the creative arts. The MLitt is similar to the MA degree except that MLitt candidates design their own fields of concentration: seven of the 10 required units must be in the field. Although no thesis is required, in the final summer each degree candidate must pass a comprehensive examination or produce a final project representing the course work done in the field.

## CONTINUING GRADUATE EDUCATION

Students may enroll for continuing graduate education for one or more summers. Students receive a certificate in continuing education after successful completion of each summer term. Continuing education students may take advantage of all that Bread Loaf offers, including membership in the Bread Loaf Teacher Network, and may elect to pursue a degree, as long as they are in good academic standing. Credits earned at the School of English are generally eligible for







transfer to other graduate institutions as long as the courses are not to be counted toward a Bread Loaf degree.

#### COURSE LOAD

Each unit is equivalent to three semester hours or four and one-half quarter hours of graduate credit. Classes at the U.S. campuses are valued at one unit each; Oxford classes are valued at two units, one of which is constituted by independent study. The normal course load is two units per summer. To complete either degree in four years, students may request to transfer up to two graduate courses (credit equivalent of six semester hours or nine quarter hours) from other accredited institutions.

#### INDEPENDENT WORK

Bread Loaf offers students with exceptional academic records opportunities to pursue independent research as one unit of study: the Independent Research Project, a year-long course of independent research that culminates in a 35-page essay or creative portfolio and includes participation in a non-credit seminar on writing and research; the Independent Summer Project in Theater Arts, an independent project in acting, directing, playwriting, or other theater arts that culminates in a summer production; and the Oxford Independent Tutorial, a summer tutorial that a student pursues at the Oxford campus under the guidance of a faculty member there.

These opportunities allow students to engage in sustained and focused research over a period of six weeks or longer and produce a major project.

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Classroom intensity at Bread Loaf/New Mexico; outdoor study at Bread Loaf/Vermont; seminar-style class at Bread Loaf/Oxford.

#### KEN MACRORIE WRITING CENTERS

Each of the Bread Loaf campuses runs a writing center staffed by trained Bread Loaf students. The centers were established in honor of Ken Macrorie, a leader in the field of writing and education. Peer readers at each center offer students rich opportunities to develop discipline-specific writing skills in the context of their course work.

#### STUDENT BODY PROFILE 2015

States represented . . . . .	41
Countries represented . . . . .	13
Student-faculty ratio . . . . .	9:1
Students who are teachers . . . . .	76%
Students receiving financial-aid awards . . . . .	62%

# BEYOND THE CLASSROOM

Whether it's affording a lifelong connection through resources like the Bread Loaf Teacher Network or a one-time chance to hear a favorite writer read from a new work, Bread Loaf creates opportunities for students to read the world in a new way.

## THE BREAD LOAF TEACHER NETWORK

Established in 1993, the Bread Loaf Teacher Network (BLTN) is a nationally visible community of teachers who are taking the lead in transforming education across the country and beyond. BLTN members transport into their classrooms and communities the digital, critical, and imaginative texts and strategies they have explored at Bread Loaf, helping their students value and develop the independence of mind, adeptness with language, depth of research and imagination, passion for social advocacy, and diversity and unconventionality of approach that Bread Loaf cultivates in its graduate classrooms.

BLTN helps turn education in the humanities into an essential way of life; BLTN-supported projects have been recognized by educators, activists, and regional and national philanthropic

foundations as uniquely effective models of what K-12 education in the 21st century should be.

Members of the BLTN meet weekly at all campuses during the summer to build and assess the collaborative projects that they will carry out during the academic year. All Bread Loaf students may join; a limited number of special





## BLTN OUTREACH AND IMPACT

- On the Navajo Nation, Navajo students are working with BLTN teachers as part of a coalition headed by Partners in Health to serve as advocates for healthy living and eating practices.
- In Lawrence, Massachusetts, students of BLTN teachers are running after-school writing workshops and engaging the community in the power of the spoken and written word. As a result, college success rates in Lawrence have increased 80 percent.
- In Louisville, Kentucky, BLTN teachers worked with colleagues and students to build a Food Literacy curriculum that revolutionizes what it means to study English.
- In Vermont, BLTN teachers established a youth social action team that supports a credit-bearing hybrid course, allowing students from multiple high schools to do community-based collective research and multi-media publication.
- BLTN teachers continue to organize a series of international writing workshops, most recently in Haiti and Mumbai, designed to connect teachers around the globe.

BLTN fellowships are available to support Bread Loaf study and BLTN work in select states (for a list, see [go.middlebury.edu/specialfunding](http://go.middlebury.edu/specialfunding)). Learn more at [go.middlebury.edu/bltn](http://go.middlebury.edu/bltn).



Thornton Wilder's *Our Town* was the 2013 production.

## PROGRAM IN THEATER

The Bread Loaf curriculum includes courses in theater and performance, directing, playwriting, and acting, and their relation to teaching and critique. In Vermont, professional actors in the Bread Loaf Acting Ensemble work closely with the faculty to bring performance into classrooms as a powerful vehicle for interpretation. The ensemble also works alongside students to stage productions of plays taught in Bread Loaf classrooms. Rehearsals are open.

Recent productions include *Hamlet*, *A Streetcar Named Desire*, and James Baldwin's *Blues for Mister Charlie*. In 2016, Brian McEleney will direct an adaptation of *U.S.A.* by John dos Passos and Paul Shyre.

The Bread Loaf/Oxford curriculum features a page-to-stage course on British theater, giving students a chance to study plays as performance. The school also sponsors trips to theatrical productions in London, Stratford-upon-Avon, and Oxford.

### PAST SPEAKERS

Julia Alvarez	Jamaica Kincaid
John Ashbery	Tony Kushner
Nancie Atwell	Sinclair Lewis
C. L. Barber	Archibald MacLeish
Saul Bellow	J. Hillis Miller
John Berryman	N. Scott Momaday
Willa Cather	Howard Nemerov
Sandra Cisneros	Dorothy Parker
Billy Collins	Carl Sandburg
Martin Espada	Leslie Marmon Silko
Robert Frost	Charles Simic
Northrop Frye	Allen Tate
Stephen Greenblatt	Natasha Tretheway
Seamus Heaney	Richard Wilbur
Shirley Jackson	

### COCURRICULAR ACTIVITIES

Throughout the summer, each campus hosts a number of lectures, workshops, and readings that complement and enrich the academic curriculum. Speakers include distinguished writers, scholars, and teachers from within and outside the Bread Loaf community.

Community life at each campus includes social opportunities, like weekly film showings and dances, hikes and outings to unique cultural sites, student-generated sports events or tournaments, coffee houses, musical performances, and discussion groups. Students also have multiple opportunities to give readings of their work.

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Students and faculty participate in a poetry and translation workshop at Bread Loaf/Oxford.





# FEES, FINANCIAL AID, AND ADMISSION

## ELIGIBILITY

Candidates must hold a bachelor's degree from an accredited college to be eligible for admission to the Continuing Education or MA program. MLitt candidates must hold an MA in English. Exceptional undergraduates are eligible for admission after the completion of three years toward a BA. The Bread Loaf course credits may be transferred to students' home institutions or counted toward a Bread Loaf MA.

Bread Loaf is especially committed to increasing diversity in its community; candidates from historically underrepresented groups are encouraged to apply. Members of Bread Loaf's Students of Color group are available as mentors for students of color before and during the session.

## NEW STUDENT APPLICATIONS

New students are admitted on a rolling basis from December through May, as long as space is available. The application form and instructions for the submission of supporting materials are available at [go.middlebury.edu/blseapp](http://go.middlebury.edu/blseapp).

Applicants who are accepted but are unable to attend Bread Loaf in the summer for which they applied may defer admission for two years.

## RE-ENROLLMENT

Returning students should fill out the online re-enrollment form by early fall. Re-enrollments will be processed starting in December. To be eligible for re-enrollment, students must be in good academic standing. Students with outstanding bills due to Middlebury may not re-enroll until

### SUMMER 2016 FEES

#### VERMONT

Tuition. . . . .	\$5,380
Room & Board . . . . .	\$2,920
Total. . . . .	\$8,300

#### NEW MEXICO

Tuition. . . . .	\$5,380
Room & Board . . . . .	\$2,855
Facility Fees . . . . .	\$325
Total. . . . .	\$8,560

#### OXFORD

Tuition. . . . .	\$5,380
Room & Board . . . . .	\$5,025
Facility Fees . . . . .	\$365
Total. . . . .	\$10,770

The cost for taking an additional unit (an independent project, tutorial, or course) is \$2,690.

## IMPORTANT ADMISSIONS DATES

### ROLLING ADMISSIONS

December 14, 2015–May 13, 2016

### COURSE REGISTRATION

February 16–March 1, 2016

### ONLINE APPLICATION AVAILABILITY

July 15, 2015–May 13, 2016

the bills are paid. Returning students who have not attended Bread Loaf in the past 10 years must submit new application materials.

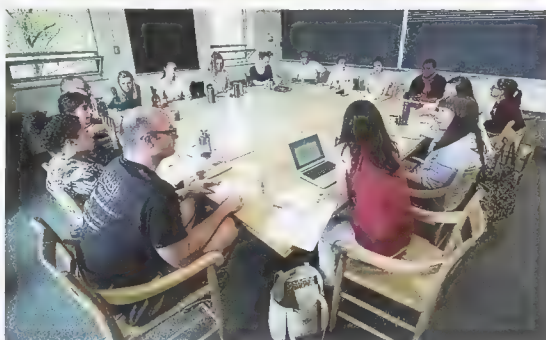
## DEPOSITS AND PAYMENT

Accepted applicants must pay a \$400 nonrefundable deposit, which will be applied to the student's total bill. Students will not be officially enrolled in the program or assigned rooms until this deposit is received. Final bill notifications are emailed in April and are payable upon receipt. A late fee will be charged for bills not paid by June 1, except in cases of late admission.

Students who withdraw for medical reasons or serious emergencies forfeit the enrollment deposit but may receive a partial refund of the tuition and board charges.

## FINANCIAL AID

Middlebury financial aid is available to new and returning Bread Loaf students in the form of grants. Aid is awarded on the basis of financial need and scholastic achievement. To be considered for aid, a student must file a Bread Loaf financial aid form with the Middlebury Office of Student Financial Services. For more



Bread Loaf learning is intense and spontaneous, both in and out of the classroom.

information, downloadable forms, and the link to the online financial aid application, visit [go.middlebury.edu/blseaid](http://go.middlebury.edu/blseaid).

Financial aid is dispensed on a first-come, first-served basis: submit applications and aid materials as soon as possible.

Students may be eligible for special fellowships provided by outside funders. Information is posted on the Bread Loaf website.

A limited number of on-campus student jobs are available at the Vermont and New Mexico campuses. Students may also apply for loans through the Middlebury Office of Student Financial Services.



# STUDENT SUPPORT

## MENTORING

During the year, current Bread Loaf students are available to answer questions from new applicants. On each campus, a Students of Color group meets weekly throughout the summer and also provides mentoring for incoming students. Please contact Dana Olsen in the Bread Loaf office if you would like to be connected to a mentor.

## TECHNOLOGY AND RESOURCES

Computer facilities are available at each campus, but students should bring their own computers, if possible. In Vermont, most dorms and common spaces have wireless capabilities; in New Mexico

and in Oxford, student rooms have either wireless or direct Ethernet connections. All Bread Loaf students receive a free account on BreadNet, Bread Loaf's communications network. Bread Loaf also provides access to and training in the use of a range of additional digital resources.

## SERVICES

The Middlebury Registrar's Office will provide official transcripts for \$5 each. Details are available at [go.middlebury.edu/transcripts](http://go.middlebury.edu/transcripts).

Bread Loaf administration can provide letters of recommendation upon request. Details are available at [go.middlebury.edu/blserecs](http://go.middlebury.edu/blserecs).

## IMPORTANT INFORMATION

Complete information about the academic program, policies governing student life and conduct, research resources, and financial, medical, and student support is provided within the Bread Loaf Student Handbook ([go.middlebury.edu/blsehandbook](http://go.middlebury.edu/blsehandbook)) and the Middlebury College Handbook ([go.middlebury.edu/handbook](http://go.middlebury.edu/handbook)). ALL STUDENTS ARE RESPONSIBLE FOR KNOWING THE POLICIES AND PROCEDURES ARTICULATED IN THESE HANDBOOKS.

# BREAD LOAF FACULTY, 2016

## DIRECTORS

**Emily Bartels, Director**, BA, Yale College; MA, PhD, Harvard University. Professor of English, Rutgers University.

**Tyler Curtain, Associate Director**, BSc, University of Colorado at Boulder; PhD, Johns Hopkins University. Associate Professor of English and Comparative Literature, University of North Carolina at Chapel Hill.

## AT BREAD LOAF/VERMONT

**Isobel Armstrong**, FBA, BA, PhD, University of Leicester. Emeritus Professor of English, Geoffrey Tillotson Chair, and Fellow, Birkbeck College, University of London, and Senior Research Fellow, Institute of English Studies, University of London.

**Michael Armstrong**, BA, BPhil, University of Oxford. Formerly Head Teacher, Harwell Primary School, Harwell, Oxfordshire.

**Angela Brazil**, BA, California State University at Chico; MFA, University of Iowa. Teaching Associate, Brown University. Actor, Trinity Repertory Company.

**Brenda Brueggemann**, BA, MA, University of Kansas; PhD, University of Louisville. Professor of English, University of Louisville.

**Susan Choi**, BA, Yale University; MFA, Cornell University. Lecturer in English, Yale University.

**Dare Clubb**, BA, Amherst College; MFA, DFA, Yale School of Drama. Associate Professor of Playwriting, Dramatic Literature, and Theory, University of Iowa.

**Patricia DeMarco**, BA, LeMoyne College; MA, State University of New York at Binghamton; MA, PhD, Duke University. Professor of English, Ohio Wesleyan University.

**Lyndon J. Dominique**, BA, University of Warwick; MA, PhD, Princeton University. Associate Professor of English, Lehigh University.

**Stephen Donadio**, BA, Brandeis University; MA, PhD, Columbia University. John Hamilton Fulton Professor of Humanities, Middlebury College.

**John Elder**, BA, Pomona College; PhD, Yale University. Stewart Professor Emeritus of English and Environmental Studies, Middlebury College.

**Oskar Eustis**, Artistic Director, The Public Theater at Astor Place, and Professor of Dramatic Writing, Arts, and Public Policy at New York University.

**Jonathan Freedman**, BA, Northwestern University; MA, PhD, Yale University. Professor of English and American Studies, University of Michigan.

**John M. Fyler**, AB, Dartmouth College; MA, PhD, University of California at Berkeley. Professor of English, Tufts University.

**Shalom Goldman**, BA, New York University; MA, Columbia University; PhD, New York University. Pardon Tillinghast Professor of Religion, Middlebury College.

**Dixie Goswami**, BA, Presbyterian College; MA, Clemson University. Professor of English Emerita, Clemson University. Director of the Bread Loaf Teacher Network and Coordinator of the Bread Loaf Writing Curriculum.

**Jennifer Green-Lewis**, MA, University of Edinburgh; PhD, University of Pennsylvania. Associate Professor of English, George Washington University.

**David Huddle**, BA, University of Virginia; MA, Hollins College; MFA, Columbia University. Professor Emeritus, University of Vermont.



**Amy Hungerford**, BA, MA, PhD, Johns Hopkins University. Professor of English, Yale University.

**Claudia L. Johnson**, BA, Oberlin College; MA, PhD, Princeton University. Murray Professor of English Literature, Princeton University.

**Douglas A. Jones, Jr.**, BFA, New York University; PhD, Stanford University. Assistant Professor of English, Rutgers University.

**Gwyneth Lewis**, BA, University of Cambridge; DPhil, University of Oxford. Former Welsh Poet Laureate. 2014 Bain-Swiggett Visiting Lecturer in Poetry and English, Princeton University.

**Andrea Abernethy Lunsford**, BA, MA, University of Florida; PhD, Ohio State University. Louise Hewlett Nixon Professor of English Emerita, Claude and Louise Rosenberg Jr. Fellow, Stanford University.

**Margery Sabin**, BA, Radcliffe College; PhD, Harvard University. Lorraine Chiu Wang Professor of English and South Asia Studies, Wellesley College.

**Stuart Sherman**, BA, Oberlin College; MA, University of Chicago; PhD, Columbia University. Professor of English, Fordham University.

**Jeffrey Shoulson**, BA, Princeton University; MPhil, University of Cambridge; MA, PhD, Yale University. Professor of Literatures, Cultures, and Languages; Professor of English, Konover Chair in Judaic Studies, University of Connecticut.

**Michele Stepto**, BA, Stanford University; MA, San Francisco State University; PhD, University of Massachusetts. Lecturer, Department of English, Yale University.

**Robert Stepto**, BA, Trinity College, Hartford; MA, PhD, Stanford University. Professor of English, African American Studies, and American Studies, Yale University.

**Robert Sullivan**, AB, Georgetown University. Adjunct Professor, City University of New York (CUNY) Macaulay Honors College.

**Sam Swope**, BA, Middlebury College; MA, University of Oxford. Founder and President, Academy for Teachers; Dean, Cullman Center Institute for Teachers, New York Public Library.

**Jennifer Wicke**, BA, University of Chicago; MA, PhD, Columbia University. Professor of English, University of Virginia.

#### AT BREAD LOAF/NEW MEXICO

**Lars Engle, on-site director**, AB, Harvard College; MA, Cambridge University; PhD, Yale University. James G. Watson Professor of English, University of Tulsa.

**Holly Laird, on-site director**, AB, Bryn Mawr College; PhD, Princeton University. Frances W. O'Hornett Professor of Literature, University of Tulsa.

**Damián Baca**, BA, West Texas A&M University; MA, Northern Arizona University; PhD, Syracuse University. Associate Professor of English, University of Arizona.

**Ana Castillo**, BA, Northeastern Illinois University; MA, University of Chicago; PhD, University of Bremen. Writer.

**Ruth Forman**, BA, University of California at Berkeley; MFA, University of Southern California. VONA/Voices Writing Workshop.

**Langdon Hammer**, BA, Yale College; PhD, Yale University; Professor of English and American Studies, Yale University.

**Rachel Lee**, BA, Cornell University; PhD, University of California, Los Angeles. Professor of English and Gender Studies, University of California, Los Angeles.

**Cruz Medina**, BA, University of California, Santa Barbara; MFA/MA Chapman University; PhD, University of Arizona. Assistant Professor of Rhetoric and Composition, Santa Clara University.

**Jeffrey Nunokawa**, BA, Yale College; PhD, Cornell University. Professor of English, Princeton University.

**Simon J. Ortiz**, DLitt, University of New Mexico. Regents Professor of English and American Indian Studies, Arizona State University.

**Bruce R. Smith**, BA, Tulane University; MA, PhD, University of Rochester. Professor of English, University of Southern California.

**Michael Wood**, BA, MA, PhD, Cambridge University. Charles Barnwell Straut Professor of English and Comparative Literature Emeritus, Princeton University.

#### AT BREAD LOAF/OXFORD

**Jeri Johnson, Head Tutor**, BA, Brigham Young University; MA, MPhil, University of Oxford. Sub-Rector and Peter Thompson Fellow in English, Exeter College; Lecturer in English, University of Oxford.

**Helen Barr**, BA, MA, MPhil, DPhil, University of Oxford. Fellow and Tutor in English, Lady Margaret Hall; Lecturer and Tutorial Fellow, University of Oxford.

**Michael Cadden**, BA, Yale College; BA, University of Bristol; DFA, Yale School of Drama. Chair, Lewis Center for the Arts, Princeton University.

**Christine Gerrard**, BA, DPhil, University of Oxford; MA, University of Pennsylvania. Fellow and Tutor in English, Lady Margaret Hall; Lecturer in English, University of Oxford.

**Cora Kaplan**, BA, Smith College. Honorary Professor of English, Queen Mary, University of London; Professor Emerita of English at Southampton University.

**Michael R. Katz**, BA, Williams College; MA, DPhil, University of Oxford. C. V. Starr Professor Emeritus of Russian and East European Studies, Middlebury College.

**Lloyd Pratt**, BA, Louisiana State University; MA, Temple University; PhD, Brown University. University Lecturer in American Literature; Associate Professor in English, University of Oxford.

**Karl Schoonover**, BA, Hampshire College; MA, PhD, Brown University. Associate Professor of Film and Television Studies, University of Warwick.





**2015 Faculty at Bread Loaf/Vermont** Front row (left to right): Robert Sullivan, Ruth Forman, Cindy Rosenthal. Middle row (left to right): Jonathan Freedman, Isobel Armstrong, Stephen Donadio, Michael Armstrong, Gwyneth Lewis, Dare Clubb, Jennifer Wicke, Ashley Butler, Caroline Bicks, Alexis Green, Robert Stepto, Michele Stepto, Michael Katz. Back row (left to right): Sam Swope, Carol MacVey, Alan MacVey, Craig Maravich, Angela Brazil, Rachel Lee, Tyler Curtain, David Samuel, Ralph Johnson, Jeffrey Shoulson, Stephen Thorne, Brian McEleney, Damián Baca, Patricia DeMarco.

#### ADMINISTRATION

**Jeffrey Cason**, Dean, International Programs

**Emily C. Bartels**, Director of the Bread Loaf School of English

**Tyler Curtain**, Associate Director of the Bread Loaf School of English

**Dixie Goswami**, Director of the Bread Loaf Teacher Network; Coordinator of the Writing Curriculum

**Beverly Moss**, Associate Director of the Bread Loaf Teacher Network

**Brian McEleney**, Director of the Program in Theater and the Bread Loaf Acting Ensemble

#### STAFF

**Dianne Baroz**, Coordinator of the Oxford campus

**Karen Browne**, Assistant to the Director; Coordinator of the New Mexico campus

**Elaine Lathrop**, Office Manager; Coordinator of the Vermont campus

**Melissa Nicklaw**, Administrative Associate

**Dana Olsen**, Director of Admissions; Budget and Communications Manager

**Sheldon Sax**, Director of Technology

**Caroline Eisner**, Director of BreadNet

**Tom McKenna**, Director of Bread Loaf Teacher Network Communications

# COURSES

## BREAD LOAF, VERMONT

### Group 1 (Writing, Pedagogy, and Literacy)

#### 7002 Poetry Detective Workshop

G. Lewis/M, W 2-4:45

This workshop will use the methods of police detection as a way of reading and writing poems. The fear of not understanding a poem can be a significant barrier to both novice and seasoned readers and writers. This workshop will use the tools of the sleuth to gain entry into the poetic mind behind individual poems from the set anthology. Each class will include writing exercises designed to explore methods raised by the readings. The aim is to take a fresh and unintimidating look at unlocking the mysteries of difficult texts. As writers we will be following various leads in order to track down new poems. Ask the right questions, and you may get some unexpected answers!

*Texts: The Norton Anthology of Poetry*, 5th ed., Margaret Ferguson, et al. (Norton).

#### 7005 Fiction Writing

S. Choi/T, Th 2-4:45

This workshop will focus on the craft of fiction through examination of student work, analysis of exemplary published works of fiction, and completion of exercises spotlighting characterization, plot, narrative voice, dialogue, and description. Students will be expected to share works in progress, provide constructive criticism to their fellow writers, generate new work in response to exercises and prompts, and complete reading assignments. Prior to coming to Bread Loaf, students should read the following short stories from the required text: "Double Birthday" by Willa Cather, "Crazy Sunday" by F. Scott Fitzgerald, "Defender of the Faith" by Philip Roth, "Where Are You Going, Where Have You Been" by Joyce Carol Oates, "Where I'm Calling From" by Raymond Carver, and "Meneseteung" by Alice Munro. Additional works of short fiction, both from the required text and from resources to be provided by the instructor, will be assigned throughout the session.

Texts for each course are listed in the ORDER IN WHICH THEY WILL APPEAR on the syllabus.

Students should COMPLETE AS MUCH READING AS POSSIBLE BEFORE THEIR ARRIVAL and bring all required texts to Bread Loaf.

Required texts for VERMONT COURSES can be purchased at [www.middlebury.edu/blse/students/bookorders](http://www.middlebury.edu/blse/students/bookorders).

*Texts: The Best American Short Stories of the Century*, ed. John Updike (Houghton Mifflin).

#### 7006a Creative Nonfiction

G. Lewis/T, Th 2-4:45

This writing workshop will explore the nature of fact and how to deploy it in original creative nonfiction. What is a fact? Is it an objective truth that cannot be disputed? The word comes from the Latin *factum*, neuter past participle of *facere*, "to do." However, if facts are made things, then information belongs to the realm of art. To what degree is nonfiction fictional after all? Each class will combine three elements: discussion of students' work, practical exercises to stimulate new approaches, and short readings from the set textbook. Together, we will explore the link between the aesthetics and ethics of nonfiction and ask, Is it important to tell the truth in nonfiction? If so, whose truth?

*Texts: The Norton Reader: An Anthology of Nonfiction*, 13th ed., ed. Linda Peterson, et al. (Norton).

#### 7006b Creative Nonfiction

R. Sullivan/M-Th 9:35-10:50

Do we write the world or does the world write us? This class will examine experimental creative nonfiction through a consideration of place. Students will be asked to consider their place in various





landscapes—in the Green Mountains, in New England, in the East Coast, as well as in wherever they call home. We will study different modes of creative nonfiction but focus especially on the calendar, the almanac, and the diary, each as a method of examining the landscape as it relates to time. Readings will include the *Georgics*, *Walden*, selections from J. B. Jackson's *A Sense of Place, a Sense of Time*, and *My Emily Dickinson* by Susan Howe. We will consider connections between the visual arts and nonfiction, looking, for example, at the work of Nancy Holt and her husband, Robert Smithson, and we will explore the work of John Cage. Students will be required to keep a weather log, to write numerous short pieces, and to compose weathergrams, among other things.

*Texts:* Henry David Thoreau, *Walden and Other Writings* (Modern Library); Virgil, *Virgil's Georgics*, trans. Janet Lembke (Yale); J.B. Jackson, *A Sense of Place, a Sense of Time* (Yale); Susan Howe, *My Emily Dickinson* (New Directions).

#### 7008 Critical Writing

J. Wicke/M–Th 11–12:15

This course follows the format of Bread Loaf's workshops in poetry and in prose fiction, giving the same attention to critical writing. In open-ended assignments, workshop conversations, and small group and one-to-one support we focus on creating critical writing that enters into larger critical conversations, and a critical voice that can speak about what matters. The workshop concentrates on how to make critical arguments powerful, persuasive, and transforming by writing with generosity and speaking from truth. The course is designed for those who want to hone the impact of their writing; those who teach critical writing and want to teach it even better; and those who want to take their critical writing into the public sphere. Critical writing is inseparable from critical thinking and from whom you are; this workshop is about finding and empowering a vital critical voice.

*Texts:* Ta-Nehisi Coates, *Between the World and Me* (Spiegel and Grau); Stanley Fish, *How to Write a Sentence and How to Read One* (Harper); Gerald Graff and Carol Birkenstein, *"They Say/I Say": The Moves That Matter in Academic Writing*, 3rd ed. (Norton); Eric Hayot, *Elements of Academic Style: Writing for the Humanities* (Columbia); Anne Lamott, *Bird by Bird: Some Instructions on Writing and Life* (Anchor); Joseph M. Williams, *Style: Lessons in Clarity and Grace*, 11th ed. (Longman).

### 7009 Multigenre Writing Workshop

D. Huddle/M–Th 11–12:15

This workshop will emphasize student writing: producing, reading, discussing, and revising short stories, poems, and essays. Along with reading and discussing model compositions, we will write in at least two genres each week, and we will spend at least half our class time reading and discussing students' manuscripts.

*Texts:* The four most recent issues of *The Georgia Review* (Summer 2015 through Spring 2016), which will be available as a discounted package through the Bread Loaf bookstore or online at [garev.uga.edu](http://garev.uga.edu).

### 7018 Playwriting

D. Clubb/M, W 2–4:45

This course concerns itself with the many ways we express ourselves through dramatic form. An initial consideration of the resources at hand will give way to regular discussions of established structures and techniques. Members of the class are asked to write a scene for each class meeting. Throughout the course we will be searching for new forms, new ways of ordering experience, and new ways of putting our own imaginations in front of us.

### 7019 Writing for Children

M. Stepto and S. Swope/M, W 2–4:45

Stories for children, like stories for adults, come in many colors, from dark to light, and the best have in common archetypal characters, resonant plots, and concise, poetic language. Using new and classic texts as inspiration, we will try our hands writing in a variety of forms. The first half of the course will be workshop-intensive; you'll be asked to complete

a story exercise for each session. In the second half, students will continue with new work and, with an eye to shaping a final project, begin to revise some of what they've written. We will also add some critical readings to the mix. Among the critical questions considered will be: What is a children's story, and what is it for? What view of the child and childhood do children's stories take? How can the children's story be made new? Students should come to the first class having read *Wally's Stories*, *The Witches* and from *The Juniper Tree* collection, "The Three Feathers," "The Fisherman and His Wife," "Hansel and Gretel," "Rapunzel," and "The Juniper Tree." The artistically inclined should bring their art supplies with them to campus. All books for this class, including the picture books, will be on reserve in the library.

*Texts:* Roald Dahl, *The Witches* (Puffin); *The Juniper Tree and Other Tales from Grimm*, trans. Lore Segal and Randall Jarrell, illus. Maurice Sendak (Farrar, Straus and Giroux); A. A. Milne, *The House at Pooh Corner* (Puffin); James Barrie, *Peter Pan* (Puffin); Janet Schulman, *You Read to Me & I'll Read to You* (Knopf); William Steig, *Sylvester and the Magic Pebble* (Aladdin); Margaret Wise Brown, *Goodnight Moon* (HarperCollins); Molly Bang, *The Grey Lady and the Strawberry Snatcher* (Aladdin); Dr. Seuss, *Horton Hatches the Egg* (Random); Maurice Sendak, *Where the Wild Things Are* and *In the Night Kitchen* (both HarperCollins); Vivian Paley, *Wally's Stories* (Harvard); Nathaniel Hawthorne, *A Wonder Book: Heroes and Monsters of Greek Mythology* (Dover); Carlo Collodi, *Pinocchio* (Puffin); Neil Gaiman, *The Graveyard Book* (HarperCollins); E. B. White, *Charlotte's Web* (HarperCollins), I. B. Singer, *Zlateh the Goat, and Other Stories* (HarperCollins).

### 7100 Writing and Acting for Change

D. Goswami, A. Lunsford, J. Elder/M–Th 11–12:15

This course will explore ways in which learning about both writing and acting can enable students to work for equity and sustainability in their own communities as well as in the larger world. The class will begin gathering writing (by themselves and their students) that "makes something good happen in the world," writing that will eventually comprise a group portfolio of such writing/acting that can be taken back into classrooms



or other organizations. Our goal will be to learn how the power of language and rhetoric can shape learning and affect public policies through effective advocacy. We will start with the study of Rhetoric, as reflected in the writing of Ida B. Wells. We will then focus on environmental writing and action that emphasize health and equity, looking closely at questions of food justice and security, as well as climate change. A third unit will focus on the rhetoric and power of theater, another session on the public space of poetry. Among the writers and activists whose work we will look at will be Ladonna Redmond, Winona LaDuke, Gary Nabhan, Vandana Shiva, and Bill McKibben. We will also read Pope Francis' recent Encyclical "Laudato Si." The course will involve a team of Bread Loaf faculty, plus guests, including Jacqueline Jones Royster, Bill McKibben, Oskar Eustis, Brian McEleney, and Laurie Patton. In the final week, students will present their portfolio work to the Bread Loaf community. This course will require participation in a class meeting from 9 a.m. to noon on the first Friday of the session, as well as optional workshops, facilitated by Bread Loaf's technology director, Shel Sax.

*Texts:* Jacqueline Jones Royster, *Traces of a Stream: Literacy and Social Change Among African American Women* (Pittsburgh). Copies of the following texts will be provided at no cost to all students: *Everything's an Argument*, 7th ed., ed. Andrea Lunsford and John Ruszkiewicz; *Everyone's an Author*, 2nd ed., ed. Andrea Lunsford, Beverly Moss, et al. Other texts will be available online at the opening of the session.

### 7108 Writing, Rhetoric, Teaching

B. Brueggemann/M–Th 9:35–10:50  
We will explore the triangle between writing (our own, our students'), rhetoric (classical and contemporary), and teaching the thing we know as "English." Our path through this course will travel through the following units: (1) background historical settings for this triangle; (2) the grounding of the "new" field of Composition in the 60s and 70s; (3) the development of cognitive research in the 80s; (4) the turn to "social" in the 90s; (5) the pivot on diversity and digital in the 2000s; (6) the Council of Writing Program Administrators' (WPA) Outcomes Statement for First-Year (College) Composition ([wpacouncil.org/](http://wpacouncil.org/)

[positions/outcomes.html](http://positions/outcomes.html)); and (7) the WPA Framework for Success in Postsecondary Writing.

*Texts:* Victor Villanueva, *Cross-Talk in Comp Theory* (NCTE); Joseph Harris, *A Teaching Subject* (Utah).

### 7182 Describing the Imagination

M. Armstrong/M–Th 8:10–9:25

In this collaborative workshop we explore the creative work of children and young adults: Their writing, art, music, dance, drama, photography, and film. We describe and interpret creative work in close, critical detail. We study accounts of the imagination by writers, artists, and philosophers. We examine the place of imagination in education and how to document imaginative achievement. A guiding text is John Dewey's *Art as Experience*. Class members are asked to bring examples of the creative work of their students, or of children known to them. We keep a daily record of class meetings and a class journal. The journal is central to our work. Its purpose is to document our own imaginative journey, day by day. Class members will contribute regularly to the journal, write reflections on the student works discussed in class, and conduct their own inquiry into a chosen aspect of the class theme.

*Texts:* *Shoe and Meter* (buy through [learning materialswork.com/store/shoe\\_and\\_meter.html](http://learningmaterialswork.com/store/shoe_and_meter.html)); Vivian Gussin Paley, *The Girl with the Brown Crayon* (Harvard); John Dewey, *Art as Experience* (Perigee); John Keats, *Selected Letters*, ed. Robert Gittings (Oxford); Adam Phillips, *The Beast in the Nursery* (Vintage); Wallace Stevens, *The Necessary Angel* (Vintage).

### Group 2 (British Literature through the 17th Century)

#### 7203 The Medieval English Romance

P. DeMarco/M–Th 11–12:15

Before there was the novel, there was the romance. Just as the novel has become the privileged site for intense literary examination of questions of personal identity and social place, so the medieval romance served as the most important literary forum for medieval culture's exploration of the deepest contradictions

of psychic and social identity. This course will look at the way a variety of medieval romances imagine gendered identities and sexual relationships, the nature of the human (especially in relation to the animal kingdom and the fairie world), and the boundaries between elite and aspirational classes. We will enrich our discussions of the literature with readings from criticism (feminist, queer, postcolonial, new historicist) as well as consideration of the material conditions within which romances were written (e.g., magnificent illuminated manuscripts). The course will open with discussion of the French literary tradition (Chrétien de Troyes' *Yvain* and Guillaume de Lorris' *Romance of the Rose*), establishing a comparative framework for our exploration of medieval English romance. We will then read a number of short English romances based on Celtic oral tales (the Breton lai tradition), including *Sir Orfeo*, *Lay le Freine*, and *Sir Degaré*, before turning to *Sir Gawain and the Green Knight*, heir to a very different tradition. We will conclude with Chaucer's most brilliant creations in the *Canterbury Tales*, the romances of the Knight, the Wife of Bath, and the Squire.

*Texts:* Chrétien de Troyes, *Yvain: The Knight of the Lion*, trans. Burton Raffel (Yale); Guillaume de Lorris and Jean de Meun, *The Romance of the Rose*, trans. Frances Horgan (Oxford); *The Middle English Breton Lays*, ed. Anne Laskaya and Eve Salisbury (Western Michigan); *Sir Gawain and the Green Knight*, ed., trans. Marie Borroff, ed. Laura L. Howes, (Norton). For Chaucer, please choose either *The Riverside Chaucer*, ed. Larry D. Benson (Houghton Mifflin) or *The Canterbury Tales: Fifteen Tales and the General Prologue*, 2nd ed., ed. V.A. Kolve and Glending Olson (Norton). Also recommended (but not required) are Nicholas Perkins and Alison Wiggins, *The Romance of the Middle Ages* (Bodleian); *The Cambridge Companion to Medieval Romance*, ed. Roberta Krueger (Cambridge).

#### 7210 Chaucer

J. Fyler/M–Th 8:10–9:25

This course offers a study of the major poetry of Geoffrey Chaucer. We will spend roughly two-thirds of our time on the *Canterbury Tales* and the other third on Chaucer's most extraordinary poem, *Troilus and Criseyde*. Chaucer is primarily a narrative rather than a lyric poet: though the analogy is an imperfect one,

the *Canterbury Tales* is like a collection of short stories, and *Troilus* like a novel in verse. We will talk about Chaucer's literary sources and contexts, the interpretation of his poetry, and his treatment of a number of issues, especially gender, that are of perennial interest.

*Texts:* *The Riverside Chaucer*, ed. L. D. Benson (Oxford or Houghton Mifflin); Boethius, *The Consolation of Philosophy*, trans. Richard Green (Martino); *Woman Defamed and Woman Defended*, ed. Alcuin Blamires (Oxford); Chaucer, *Troilus and Criseyde*, ed. Stephen Barney (Norton).

#### 7244 To Catch the English Crown: Shakespeare's History Plays

S. Sherman/M, W 2–4:45

Shakespeare's first great hit was a series of history plays about the kings who ruled and the wars they waged a century and more before his birth. The eight plays, produced over the course of eight years, gave London audiences then—and will give us now—a chance to watch Shakespeare becoming Shakespeare: to see him learn how to pack plays with pleasure, impact, and amazement, scene by scene and line by line, with a density and intensity no playwright before or since has ever managed to match. For our peculiar purposes, you will need to own and use the specific editions listed below (other readings will be supplied during or before the session).

*Texts:* *Henry VI, Part 1*, ed. Barbara Mowat and Paul Werstine (Folger); *Henry VI, Part 2*, ed. Barbara Mowat & Paul Werstine (Folger); *Henry VI, Part 3*, ed. John Cox, 3rd edition (Bloomsbury Arden); *Richard III*, ed. John Jowett (Oxford); *Richard II*, ed. Barbara Mowat and Paul Werstine (Folger); *Henry IV, Part 1*, ed. David Bevington (Oxford); *Henry IV, Part 2*, ed. Barbara Mowat and Paul Werstine (Folger); *Henry V*, ed. Gary Taylor (Oxford).

#### 7270 Jews, Turks, and Moors in Early Modern English Literature

J. Shoulson/M–Th 9:35–10:50

Our focus will be on the varied representations of Jews, Muslims (identified as "Turks" during the period, despite the imprecision of this ethno-geographic designation), and Africans (often misnamed "Moors")



in English writings of the period. We shall examine these depictions in relation to popular stereotypes and beliefs about these groups (and their historical roots). The course will address such questions as: To what extent did early modern writers—dramatists, poets, polemicists, travel writers, and others—undermine or support stereotypical conceptions of the English Other? In what ways are the conflicting representations of these different religious and ethnic minorities interrelated and mutually constitutive? How do the multiple discourses of alterity constitute essential components of the evolving sense of (male, bourgeois) Englishness in the early modern period?

*Texts:* Christopher Marlowe, *The Complete Plays*, ed. Frank Romany and Robert Lindsey (Penguin); William Shakespeare, *The Merchant of Venice*, ed. Lawrence Danson (Longman); *Three Turk Plays*, ed. Daniel Vitkus (Columbia); *Othello and the Tragedy of Mariam*, ed. Clare Carroll (Longman). Since these editions include essential additional readings, it's important to obtain these specific versions of the texts. Supplementary readings will be distributed at Bread Loaf.

#### 7290 Reading Poetry

J. Shoulson/M–Th 11–12:15

This course has two target audiences: Those who love poetry and those who are terrified or mystified by it. Our aim in this course will be to find the means to express both our love for and our anxiety about poetry, to delight in what we find delightful, and to develop strategies for getting beyond the impasse of incomprehension or confusion we may experience when confronted with an unfamiliar poem. Our readings will not follow any particular chronology; historical considerations will take a back seat to formal, affective, and cognitive ones. We will read an eclectic selection of shorter lyrics taken from a wide array of periods, regions, poetic schools, and forms. Assignments will include memorization and recitation, written explications, and opportunities to teach a poem or two. We will also work extensively with the Acting Ensemble as an integral part of our efforts to get inside these poems. Students should read John Hollander's *Rhyme's Reason* before the summer begins. (*This course may be used to satisfy either a Group 2 or a Group 3 requirement.*)

*Texts:* John Hollander, *Rhyme's Reason: A Guide to English Verse* (Yale); *The Norton Anthology of Poetry*, Shorter 5th ed., ed. Margaret Ferguson (Norton).

### Group 3 (British Literature since the 17th Century)

#### 7290 Reading Poetry

J. Shoulson/M–Th 11–12:15

*See description under Group 2 offerings. This course may be used to satisfy either a Group 2 or a Group 3 requirement.*

#### 7306 The Colonial Rise of the Novel

L. Dominique/M–Th 8:10–9:25

In *The Colonial Rise of the Novel*, Firdous Azim states, "The novel is an imperialist project based on the forceful eradication and obliteration of the Other" (37). Since the colonial Other is frequently employed in a number of texts associated with the rise of the novel genre, this course will explore Azim's statement as it relates to 18th-century British novelists and the Others described in their texts. We will approach the novel's development as a form that went hand-in-hand with Britain's plan for colonial expansion. The novel, perhaps, provided Britons with justification and inspiration for this plan. To explore these ends we will consider 18th-century British novelists' obsessions with colonialism—obsessions that, curiously, begin and reach their height in novels written by British women.

*Texts:* Aphra Behn, *Oroonoko*, ed. Joanna Lipking (Norton); Daniel Defoe, *Robinson Crusoe*, ed. Michael Shinagel (Norton); Jonathan Swift, *Gulliver's Travels*, ed. Albert J. Rivero (Norton); Edward Kimber, *The History of the Life and Adventures of Mr. Anderson*, ed. Matthew Mason and Nicholas Mason (Broadview); Eliza Unca Winkfield, *The Female American*, ed. Michelle Burnham and James Freitas (Broadview); William Earle, *Obi; or, The History of Three-Fingered Jack*, ed. Srinivas Aravamudan (Broadview); Anonymous, *The Woman of Colour*, ed. Lyndon J. Dominique (Broadview); Jane Austen, *Mansfield Park*, ed. Claudia Johnson (Norton).

### 7357 Jane Austen and the Brontës

I. Armstrong and C. Johnson/M—Th 8:10–9:25

We will read novels by the most innovative and influential women writers of the 19th century—Jane Austen and the Brontës. We will look in detail at three novels by Austen—*Pride and Prejudice*, *Mansfield Park*, and *Emma*—and three by the Brontë sisters—*Villette* (Charlotte), *Wuthering Heights* (Emily) and *The Tenant of Wildfell Hall* (Anne). The cultural context and critical reception, biographies and letters of these writers will be an element of the course, but mainly we will be engaged with the narrative art, form, and language of the texts. Please read these long fictions in advance of the course. Assignments will include an essay on Austen and an essay on the Brontës.

*Texts:* Jane Austen, *Pride and Prejudice*, *Mansfield Park*, *Emma* (all Norton Critical); Charlotte Brontë, *Villette* (Penguin); Emily Brontë, *Wuthering Heights* (Norton Critical); Anne Brontë, *The Tenant of Wildfell Hall* (Wordsworth).

### 7405 Wit and Terror in Modern Irish Literature

M. Sabin/T, Th 2–4:45

There hasn't been much to laugh about in the modern Irish situation: The 19th-century famine and its aftermath in death and emigration; the grinding poverty that the creation of the Irish Free State did not alleviate; the repressiveness of colonial and religious authorities; the violence of civil war; the depredations of alcoholism that somehow increased rather than relieved these woes; the short-lived economic flourishing of the Celtic tiger. Yet modern Irish writing is also famous for its wit: From the subversive hijinks of Oscar Wilde and James Joyce to the bleak humor of Samuel Beckett and the macabre comedy of Martin McDonagh. In theater, especially, but also in prose narratives, films, and poems, Irish writers have found ways of transforming grim realities into unaccountably cheering if also controversial performances. This course will explore the intriguing combination of woe and wit in modern Irish literature, often a self-conscious reaction against the stereotyped melancholy of the Celtic school popular at the turn of the 20th century. What social and psychological function does wit serve as a substitute for gentle melancholy? How have religious and political authorities both

suppressed and inadvertently fostered Irish wit? How has a special relationship to the English language shaped Irish humor? In addition to the required texts, some reading of poems and excerpts from longer works as well as some readings in psychological and cultural analysis will be distributed during the session. Selected films and visits from the Bread Loaf Acting Ensemble will supplement the written texts and bring out the performative nature of this material.

*Texts:* Oscar Wilde, *The Importance of Being Earnest* (Avon); *Modern and Contemporary Irish Drama*, ed. John P. Harrington (Norton Critical); Samuel Beckett, *Malone Dies* in *Three Novels* (Grove); Roddy Doyle, *The Woman Who Walked into Doors* (Penguin); Martin McDonagh, *The Beauty Queen of Leenane* in *McDonagh Plays: 1* (Methuen); *Green and Mortal Sound: Short Fiction by Irish Women Writers*, ed. Louise DeSalvo, et al. (Beacon).

### 7436 The Literature and Culture of World War One

J. Green-Lewis/T, Th 2–4:45

This course examines the difficulty of representation in the wake of violent and unimagined experience. We will ask a question arguably relevant to our own time: what becomes of poetry and prose, of painting and music, when their inherited forms of expression prove inadequate to convey modern human experience? Our work will focus on ways in which the culture of the First World War, and the years immediately in its wake, attempted to give new shape to new knowledge. To understand what the concept of “new” might entail, we will begin by studying prosody (the sound and rhythms of poetic language) that to a pre-war reader seemed appropriate for the representation of war, and that initially provided the primary interpretive reference for many young people entering the war.

*Texts:* Alfred Housman, *A Shropshire Lad* (Dover); *Poetry of the First World War*, ed. Tim Kendall (Oxford); Paul Fussell, *The Great War and Modern Memory* (Oxford); Modris Eksteins, *Rites of Spring* (Houghton Mifflin); Erich Maria Remarque, *All Quiet on the Western Front* (Fawcett); Vera Brittain, *Testament of Youth* (Penguin); David Jones, *In Parentheses* (NYRB); T. S. Eliot, *The Waste Land* (Norton); Virginia Woolf,



*Mrs. Dalloway* (Harcourt). We will read selectively in several of these books, and students should aim to read those by Brittain, Remarque, and Woolf in advance of coming to Bread Loaf. The Norton edition of *The Waste Land* is recommended for its notes, but any edition will do.

#### 7462 Disability in Anglophone Literature

B. Brueggemann/M, W 2-4:45

Disability—and the alteration and othering—of the human condition occupies literature in all eras, languages, and cultures. From Bacon's (1612) essay "Of Deformity" to a cult-classic modern (Young Adult and mainstream) novel, Mark Haddon's *Curious Incident of the Dog in the Night-Time*, we will explore some of the key elements, issues, and concepts of the new field of Disability Studies from a journey through Anglophone literature. Critical terms from the literary and cultural study of disability over the last 15 years will be explored and applied to the literature we read. (*This course may be used to satisfy either a Group 3 or a Group 4 requirement.*)

*Texts:* *Keywords in Disability Studies*, ed. Rachel Adams (NYU); Francis Bacon, "Of Deformity" (1612) (available online); William Hay, "Deformity: An Essay" (1754) (available online); William Shakespeare, *Richard III*, ed. Barbara A. Mowat and Paul Werstine (Simon & Schuster/Folger); Charlotte Brontë, *Jane Eyre* (Penguin); Bernard Pomerance, *The Elephant Man: A Play* (Grove); Dalton Trumbo, *Johnny Got His Gun* (Bantam); Stephen Kuusisto, *Planet of the Blind* (Delta); Jean-Dominique Bauby, *The Diving Bell and the Butterfly* (Vintage); Mark Haddon, *The Curious Incident of the Dog in the Night-Time* (Vintage).

#### 7470 Black British Literature

L. Dominique/M-Th 11-12:15

After World War II, Britain began to receive large influxes of immigrants from its African, Asian, and Caribbean colonies. This new colonial presence produced a large-scale clash of culture—blackness conflicted with Britishness. But this cultural conflict was not new. In actuality, there has been a sustained, conflicted black presence in Britain and British literature for at least 400 years. This course explores not only the changes in black British representations

from the 17th to the 21st centuries, but also the heavy degree to which the contemporary black British cultural identity has its roots in literary representations of the past. Beginning with an examination of the black presence in early modern British literature, we will traverse four centuries of novels, poetry, and drama written by the black British writers who are responsible for constructing a black British cultural identity that was, at one time, supple enough to incorporate disparate groups of people as a united political force.

*Texts:* William Shakespeare, *Othello*, ed. Barbara A. Mowat and Paul Werstine (Folger); Aphra Behn, *Oroonoko*, ed. Joanna Lipking (Norton); Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano*, ed. Angelo Costanzo (Broadview); Mary Seacole, *Wonderful Adventures of Mrs. Seacole in Many Lands*, ed. Sara Salih (Penguin); Samuel Selvon, *The Lonely Londoners* (Longman); Victor Headley, *Yardie* (Atlantic Monthly); Hanif Kureishi, *The Black Album* (Scribner); Joan Anim-Addo, *Imoinda: or, She Who Will Lose Her Name* (Mango); Bernardine Evaristo, *Mr. Loverman* (Akashic). Additional readings will be provided during the session.

#### Group 4 (American Literature)

#### 7462 Disability in Anglophone Literature

B. Brueggemann/M, W 2-4:45

*See description under Group 3 offerings. This course may be used to satisfy either a Group 3 or a Group 4 requirement.*

#### 7576 Henry James

J. Freedman/M, W 2-4:45

We will be reading together selected fictions by Henry James. James was a master of varied forms and genres; his short short stories, long short stories, and novels are models of formal perfection as well as embodiments of a wide variety of thematic obsessions and interests. Much of his prose is difficult; and much that he writes about—the power of erotic obsession, the facts of financial and class exploitation, the quiet savagery of social life, the force of visibility and its alternately transcendent and pernicious human effects—is more difficult still. That said, working

together with and through these various difficulties can prove remarkably rewarding. Course requirements are one short paper, one long paper, and lots of reading.

*Texts:* Henry James, *Selected Tales* (Penguin), *The Portrait of a Lady* (Oxford), *The Ambassadors*; *The Wings of the Dove*; *The Golden Bowl* (all in Penguin editions).

■ **7586 American Artists and the African American Book**

R. Stepto/M–Th 9:35–10:50

This seminar studies the visual art, decoration, and illustration of African American books (prose and poetry) since 1900. Topics will include book art of the Harlem Renaissance (with special attention to Aaron Douglas and Charles Cullen), art imported to book production (e.g., images by Romare Bearden, Jacob Lawrence, and Archibald Motley), children's books (e.g., by Langston Hughes, Tom Feelings, and Marilyn Nelson), photography, and literature (e.g., Paul Laurence Dunbar's *Cabin and Field*, with Hampton Institute photographs; Richard Wright's *Twelve Million Black Voices*). The seminar may include sessions at Middlebury College Museum of Art and Davis Family Library.

*Texts:* Caroline Goesser, *Picturing the New Negro: Harlem Renaissance Print Culture and Modern Black Identity* (Kansas); Mark Twain, *The Adventures of Huckleberry Finn* (Norton Critical); *The New Negro*, ed. Alain Locke (Touchstone); James Weldon Johnson, *God's Trombones* (Penguin); Richard Wright, *Twelve Million Black Voices* (Basic Books); Langston Hughes, *The Dream Keeper* (Knopf); Romare Bearden, *Li'l Dan, The Drummer Boy* (Simon & Schuster); Tom Feelings, *Middle Passage* (Dial); Jacob Lawrence, *The Great Migration* (HarperCollins); Nella Larsen, *Quicksand* (Penguin); Ezra Jack Keats, *The Snowy Day* (Penguin/Puffin); Marilyn Nelson, *A Wreath for Emmett Till* (Houghton Mifflin); Mat Johnson and Warren Pleece, *Incognegro* (Vertigo).

■ **7591 Faulkner**

S. Donadio/M, W 2–4:45

An intensive reading of the major works, for those interested in securing a comprehensive grasp of this

author's artistic achievements during the most important phase of his career.

*Texts:* William Faulkner, *The Sound and the Fury*; *Sanctuary*; *As I Lay Dying*; *Light in August*; *Absalom, Absalom!*; *The Wild Palms*; *Collected Stories*. Except for the *Collected Stories* (Vintage paperback), these works are all included in the Library of America volumes devoted to William Faulkner: *Novels 1926–1929*; *Novels 1930–1935*; *Novels 1936–1940*. Throughout the session, all of our detailed discussions will refer to the first three Library of America volumes, which students are expected to purchase—new or used—in advance. These durable hardbound volumes are available at discount from numerous sources, and, in addition to containing extremely useful chronologies and notes, they represent a significantly more economical investment than any paperback editions.

■ **7649 Race and American Literature in the New Millennium: Identity, Inquiry, and Instability**

D. Jones/M–Th 11–12:15

This course studies literature and cultural productions that narrativize race in the contemporary U.S. Using a wide array of representational forms—including the novel, poetry, film, memoir, conceptual art, and drama—we will consider how artists, writers, and critics create new paradigms with which to ponder and experience the complexities and confusions of racial difference in the new millennium. Throughout the course, we will think about how we might impart the critical, formal, and generic vocabularies we develop to classrooms of all levels.

*Texts:* Robin Coste Lewis, *Voyage of the Sable Venus: and Other Poems* (Knopf); Salvador Plascencia, *The People of Paper* (Mariner); Jesmyn Ward, *Men We Reaped: A Memoir* (Bloomsbury); Mat Johnson, *Loving Day: A Novel* (Spiegel and Grau); Eddie Huang, *Fresh off the Boat: A Memoir* (Spiegel and Grau); Bruce Norris, *Clybourne Park* (Dramatists Play Service).

■ **7654 American Fiction Since 1945**

A. Hungerford/M–Th 8:10–9:25

How does the practice of literary storytelling—in novels and in short fiction—transform along with American culture in the second half of the 20th



century? This seminar surveys major writers who advanced our sense of what fiction could do and how. We will begin by locating fiction's place in the postwar landscape, examining the power of book clubs, the rise of the paperback, the fate of High Modernism, the place of genre fiction, the demographic transformation of higher education, and the development of the university-based creative writing program. The seminar will then follow fiction's path from the Civil Rights movement through the Cold War, the women's movement and the so-called culture wars, asking how various forms of narrative (epic, realist fiction, late-modernist novels, and historical fiction) shape and are shaped by these cultural forces. We will track how and why fiction borrows from other genres and media including music, drama, film, poetry, and painting. Students prepare two papers and a presentation, choosing between analytic and more pedagogically oriented options. The pace will be brisk, so it will be helpful if you read at least two of the longer novels before you arrive in Vermont (*The Sympathizer* will be especially important to read ahead of time). The reading packet will contain additional selections by O'Connor and some criticism.

*Texts:* Flannery O'Connor, *A Good Man is Hard to Find* (Harvest); James Baldwin, *Giovanni's Room* (Vintage); J. D. Salinger, *Franny and Zooey* (Little, Brown); Thomas Pynchon, *The Crying of Lot 49* (Harper Perennial); Toni Morrison, *Beloved* (Vintage); Marilynne Robinson, *Housekeeping* (Picador); Cormac McCarthy, *Blood Meridian* (Vintage); Viet Thanh Nguyen, *The Sympathizer* (Grove).

**7658 History on Stage: American Epic Theater**  
O. Eustis/T, Th 2-4:45

American playwrights have striven throughout our history to dramatize the large currents of American history onstage. From *Uncle Tom's Cabin* to *Hamilton*, we will read some of the most exemplary models of epic American dramaturgy, and seek to understand how they have put the world on stage. We will look at the work of great individual playwrights (Wilson, Miller, Parks, O'Neill, Kushner), but also explore the collective creations of the Federal Theater Project and the San Francisco Mime Troupe. The irreplaceable



Bread Loaf Acting Ensemble will be a regular presence in class.

*Texts:* Any editions of the following: Harriet Beecher Stowe, *Uncle Tom's Cabin*, adapted by George L. Aiken; Arthur Arent, *Federal Theater Project: Power* ([newdeal.feri.org/power/contents.htm](http://newdeal.feri.org/power/contents.htm)); Eugene O'Neill, *The Hairy Ape*; Susan Glaspell, *The People*; John Dos Passos, *The 42nd Parallel*; Clifford Odets, *Waiting for Lefty*; Arthur Miller, *All My Sons*; Arthur Miller, *The Crucible*; Thornton Wilder, *The Skin of Our Teeth*; Lorraine Hansberry, *A Raisin in the Sun*; Barbara Garson, *MacBird!*; Luis Valdez, *Zoot Suit*; San Francisco Mime Troupe, *False Promises in By Popular Demand: Plays and Other Works*; David Henry Hwang, *FOB*; August Wilson, *Joe Turner's Come and Gone*; Larry Kramer, *The Normal Heart*; Tony Kushner, *Angels in America*; Suzan Lori Parks, *Father Comes Home from the Wars*; Robert Schenkkan, *All the Way*; Lin-Manuel Miranda, *Hamilton*. Manuscripts will be provided for *MacBird!*, *Hamilton*, *Father Comes Home*, and *All the Way*. Students should listen to the original Broadway cast recording of *Hamilton*.

**7692 Literatures of Solitude and the Social**  
A. Hungerford/M-Th 9:35-10:50

This seminar examines the American understanding of solitude in the context of social and nonhuman worlds. Topics include environment and solitude, urban solitude, religiously or politically motivated withdrawal, punitive isolation, physical solitude within technological connectedness, and lyric interiority. We will examine how the practices of reading and writing configure these forms of socially networked singularity. Readings include selections from Edgar Allen Poe,

Henry Thoreau, Harriet Jacobs, Sojourner Truth, Teju Cole, Colson Whitehead, Jack Kerouac, Marilynne Robinson, Alison Bechdel, and Michael Clune.

*Texts:* Henry David Thoreau, *Walden* (Yale); Harriet Jacobs, *Incidents in the Life of a Slave Girl* (Dover); Sojourner Truth, *The Narrative of Sojourner Truth* (Dover); Jack Kerouac, *Dharma Bums* (Penguin); Marilynne Robinson, *Housekeeping* (Picador); Teju Cole, *Open City* (Random); Colson Whitehead, *The Intuitionist* (Anchor); Alison Bechdel, *Fun Home* (Mariner); Michael Clune, *Gamelife* (FSG). Additional short readings will be provided in Vermont.

#### 7812 Solo Performance: Theories and Practices

D. Jones/T, Th 2–4:45

See description under Group 6 offerings.

### Group 5 (World Literature)

#### 7714 Vengeance

P. DeMarco/M–Th 9:35–10:50

“O what a brilliant day it is for vengeance!”—Aeschylus, ancient Greek playwright

The vengeance plot—or revenge as a theme—can be found in virtually every historical era of literature. In this course we will study a rich variety of treatments of vengeance beginning with ancient epic (Homer, *The Iliad*) and tragedy (Seneca, *Thyestes* and *Agamemnon*), turning to medieval epic (Dante, *Inferno*), and concluding with early modern drama (Shakespeare, *Titus Andronicus*). We will examine how ancient value systems centered on honor/shame shaped poetic ideals of the avenging hero, justice, and fate. As we turn to medieval literature, we will explore the ways in which emerging judicial institutions and Christian theologies of atonement posed challenges to ancient ideals of vengeance and re-appropriated earlier ideas of honor, vengeance, and pity. To enrich our understanding of our own culture’s preoccupation with vengeance, we will study the representation of vengeance in the modern western (*Kill Bill*, Quentin Tarantino, director) and in modern renditions of classical narratives (*Medea*, Lars Von Trier, director). We will also examine theologies of divine vengeance, legal articulations of vengeance as a way to restore the balance to the

scales of justice (as in the eye-for-an-eye code of the *lex talionis*), and efforts to cast “revenge as a kind of wild justice” (Francis Bacon) outside the bounds of reason and civilized conduct. Finally, we will draw on contemporary scholarship on the psychology of anger to better understand the motives that drive individuals to revenge, the goals that the avenger seeks, the pleasures (and, perhaps surprisingly, the lack of satisfaction) that the pursuit of vengeance provides.

*Texts:* Homer, *The Iliad*, trans. Robert Fagles, intro. Bernard Knox (Penguin); Seneca: *The Tragedies: The Complete Roman Drama in Translation*, Vol. I, ed. and trans. David Slavitt (John Hopkins); Dante Alighieri, *The Divine Comedy of Dante Alighieri: Vol. I, Inferno*, trans. Robert Durling (Oxford); William Shakespeare, *Titus Andronicus*, ed. Jonathan Bate (Arden Third Series). Please use the editions listed here since other editions differ quite markedly.

#### 7715 Dante & Vergil

J. Fyler/M–Th 9:35–10:50

This course will focus on two major texts in the European literary tradition, Vergil’s *Aeneid* and Dante’s *Commedia*. The two are linked because “Virgil” is Dante’s guide on his journey into hell and up the mountain of purgatory; he is the guide because *Aeneid* 6 describes an earlier trip to the underworld, but even more because Dante has the whole *Aeneid* very much in mind throughout his own great poem. We will also look at a number of allusions to these texts in English and American literature.

*Texts:* Vergil, *Aeneid*, trans. Robert Fitzgerald (Vintage); *Reading Vergil’s Aeneid*, ed. Christine Perkell (Oklahoma); Dante, *Inferno*, *Purgatorio*, and *Paradiso*, ed. Robert Hollander and Jean Hollander (all Anchor); Pierre Grimal, *The Penguin Dictionary of Classical Mythology* (Penguin).

#### 7735 Into the Woods: Folktales, Fairy Tales, and the Oral Tradition

M. Armstrong/M–Th 11–12:15

In this course we will study the world of folklore. We will concentrate on European folklore, reading, discussing, and interpreting the great anthologies of Charles Perrault, Jacob and Wilhelm Grimm, Italo



Calvino, Joseph Jacobs and Aleksandr Afanas'ev. We will consider the relationship between oral and literary tradition, we will explore the history and origin of folktales and fairy tales, we will examine the theories of folk literature put forward by writers such as Vladimir Propp, Bruno Bettelheim, and Walter Benjamin. We will also read contemporary and revisionary folk stories, and we will look at the ways in which children make use of the fairy tale world. Course members will write creatively and critically in a class journal and will work on an individual project to be presented at the end of the course.

*Texts:* Charles Perrault, *The Complete Fairy Tales*, (Oxford); Philip Pullman, *Grimm Tales* (Penguin); Italo Calvino, *Italian Folktales* (Harcourt); Joseph Jacobs, *English Fairy Tales* (Bodley Head); Aleksandr Afanas'ev, *Russian Fairy Tales* (Pantheon); A.S. Byatt, *Little Black Book of Stories* (Vintage); Angela Carter, *The Bloody Chamber* (Vintage).

### 7736 The Arabian Nights: Storytelling, Orientalism, and Islamic Culture

S. Goldman/T, Th 2-4:45

In this course we will study the great medieval classic *The Arabian Nights* or *The Thousand and One Nights Entertainment*. Compiled in Egypt and Syria in the 14th century and translated into French and other European languages in the 17th and 18th centuries, this "ocean of story" has had a profound effect on the development of the literatures of both the Middle East and the West. The incorporation of 'Arabian Nights' motifs in European art and orientalist discourse will be central in our inquiry.

*Texts:* Muhsin Mahdi and Husain Haddawy, *Arabian Nights* (Norton); Richard Burton, *Arabian Nights: Tales from a Thousand and One Nights* (Modern Library); Robert Irwin, *Arabian Nights: Companion* (Tauris Parke); Salman Rushdie, *Haroun and the Sea of Stories* (Penguin); Malise Ruthven, *Islam: A Very Short Introduction* (Oxford); Alexander Lyon Macfie, *Orientalism: A Reader* (NYU); Shalom Goldman, *The Wiles of Women/The Wiles of Men* (SUNY).

### 7779 Longform Narratives in the World Novel, the Cinema, and the Televisual

J. Freedman/T, Th 2-4:45

What kinds of possibilities open up when writers, filmmakers, and television auteurs think outside the (temporal) box? What do extended stories (themselves growing out of traditionally extended and perhaps even limitless forms like the epic, romance, and the chronicle) allow for? What possibilities do they open up as they unfold in terms of social and individual representation? How does temporality get registered, transformed, and deployed as the text is experienced over protracted periods of time? Ditto for character: how can these extended narrative forms allow for growth, change, and metamorphosis? How have such effects as seriality, suspense, intertwined plots, and so on, developed as they move from form to form? What assumptions about the narrative coherence of the world are being predicated in these works, and how are those assumptions either affirmed or disrupted? Why have so many televisual narratives flourished (until recently) in non-U.S. cultures, especially Scandinavia? These are some questions we will discuss as we encounter long works in literature, film, and recent television serials, experienced in their total and totalizing whole. Each student will be responsible for choosing one long-form work to present to the class and then to shape their papers—literary (Knausgaard anyone?), cinematic or televisual are all fine, with my assent. Please come to campus having read Anthony Trollope's *The Way We Live Now*.

*Texts:* Anthony Trollope, *The Way We Live Now* (Wordsworth). *Films:* Marcel Carné, *Les Enfants du Paradis* (1945); Sergei Eisenstein, *Ivan the Terrible, I and II* (1945, 1958); Francis Ford Coppola, *The Godfather, Parts I, II and III* (1972, 1974, 1990). *Televisual:* Jill Soloway, *Transparent: Season I*, all 10 episodes (U.S., 2014); Maya Ilse, *The Legacy: Season I*, all 10 episodes (Danish, 2014); one or more to be named later.

### 7797 Cli-Fi: Fictions of Climate Change

J. Wicke/M, W 2-4:45

Literature has always explored the nature of the world and envisioned many versions of its end. In our own time, there is growing awareness that cataclysmic climate change of human causation threatens the

environment worldwide. Apocalyptic visions of a drowned, denatured world are becoming reality. The term “Cli-fi” describes an important genre of fiction and film that passionately explores climate change in its human and nonhuman facets. We will read and view major, diverse examples of Cli-fi from earlier prophetic works to its contemporary explosion across media, to see how the genre bears witness to the ecological emergency affecting the planet and our future, and how it offers solutions for survival and healing. Cli-fi questions proof and belief, agency and action, hope and despair: as a literature that awakens and transforms us, Cli-fi imagines the new ecology we inhabit, where fiction comes true. Film clips, science policy documents, climate poetry, and climate art will be available or shown in class.

**Texts:** H.G. Wells, *The Time Machine* (Penguin); Philip K. Dick, *Do Androids Dream of Electric Sheep?* (Del Rey); J.G. Ballard, *The Drowned World*, 50th anniversary ed. (Liveright); Ursula K. Le Guin, *The Word for World is Forest*, 2nd ed. (Tor); Octavia Butler, *Parable of the Sower* (Grand Central); Margaret Atwood, *Oryx and Crake* (Anchor); Ian McEwan, *Solar* (Anchor); Barbara Kingsolver, *Flight Behavior* (Harper); Nathaniel Rich, *Odds Against Tomorrow* (Picador); Monique Roffey, *Archipelago* (Penguin) David Mitchell, *The Bone Clocks* (Random); Emily St. John Mandel, *Station Eleven* (Vintage).

## Group 6 (Theater Arts)

### 7658 History on Stage: American Epic Theater

O. Eustis/T, Th 2-4:45

See description under Group 4 offerings. This course may be used to satisfy a Group 4 requirement.

### 7807 Using Theater in the English Classroom

A. Brazil/M, W 2-4:45

Theater can offer students the opportunity to viscerally enter and deeply understand—and own—a text. In the tradition of the Bread Loaf Acting Ensemble, this course will explore ways to use performance to excavate a text, its end goal being for students to have the tools to do this work with their own students in

their year-round classrooms. Working collaboratively as actors, we will employ choral readings, find and theatricalize events, find where a piece hits us emotionally, and create its physical life from there. We will be working with a variety of texts to explore the question of what it means to be an American; all will be available as a course packet. Our work will culminate in a piece we'll create for the Acting Ensemble's performance of *U.S.A.* Though performance is central to the course, the emphasis is not on acting; no previous acting experience is required. Students must be available to rehearse a great deal outside of class.

**Texts:** Eileen Landay and Kurt Wootton, *A Reason to Read: Linking Literacy and the Arts* (Harvard); course packet containing all other texts will be available for purchase online through the Middlebury College bookstore and from the onsite Bread Loaf bookstore.

### 7812 Solo Performance: Theories and Practices

D. Jones/T, Th 2-4:45

This course has two interrelated objectives: (1) to trace a history of U.S. solo performance from the 19th century to the present: from abolitionism and expressionism to second-wave feminism and queer theory, we will explore how performers and writers working within these movements and traditions use the individual (body; voice; psyche) to theorize representation, subjectivity and selfhood, and the political; (2) to write and perform original solo pieces for the Bread Loaf community. Students will work in pairs (one as the performer, the other as a director) to produce these 8-10 minute performances. (*This course may be used to satisfy a Group 4 requirement.*)

**Texts:** William Wells Brown, *The Escape*; or, *A Leap for Freedom* (Cosimo); Eugene O'Neill, *The Emperor Jones* (Dover); Anna Deavere Smith, *Fires in the Mirror* (Dramatists Play Services); Spalding Gray, *Swimming to Cambodia* (Theater Communications Group).





## BREAD LOAF/NEW MEXICO

### Group 1 (Writing, Pedagogy, and Literacy)

#### ■ 7000 Poetry Workshop: Poetry of Humanity and Hope

R. Forman/T, Th 2–4:45

In this workshop we will explore poetry of humanity and hope while incorporating tai chi, qi gong, and communal principles to bring a focused energy of flow to one's writing life. Each session starts with centering and energetic exercises, engages writing and critique, and ends with a clearer understanding of writing technique. Together, we will focus on energetic flow and what this can bring to the page, the discussion of moving texts/published poems, and critique of student work. Students will regularly engage in exercises designed to generate new writing, and everyone will submit a final portfolio of revised work at the end of the session.

*Texts:* Lucille Clifton, *Blessing the Boats* (BOA); Martín Espada, *Alabanza* (Norton); Patricia Smith, *Blood Dazzler* (Coffee House); Kim Addonizio, *Ordinary Genius: A Guide for the Poet Within* (Norton); Stephen Mitchell, *Tao Te Ching* (Harper Perennial). Additional readings will be provided during the session.

#### ■ 7051 Writing the Body

A. Castillo/T, Th 9–11:45

The course will focus on how the body one inhabits directly informs one's perspective on her/his writing. The topic will be reviewed vis-à-vis film, reading assignments, and class discussions. Writing assignments will take the form of memoir writing/personal essays, a writing genre of choice, and inclusion in a performance piece of the student's own making.

Students will be expected to participate fully, and to be self reflective and open to other perspectives. While the course will be open to discussion of feminist thought, this is not a theory course.

*Texts:* *Body Outlaws: Rewriting the Rules of Beauty and Body Image (Live Girls)*, ed. Ophira Edut (Seal); Anne Key, *Burlesque, Yoga, Sex and Love* (Goddess Ink).

### ■ 7090 Multimodal Writing Literacy in a Digital Age

C. Medina/M, W 9–11:45

This class asks how has new media literacy affected what makes “good” writing in digital and online composing environments? And, once we understand new media literacy, how can we begin to take practical steps to implement multimodal practices in writing pedagogy? In Writing Studies, composing written communication no longer singularly refers to alphabetic texts and the “technology” of the essay. Reflecting metacognitively on the writing process will bring to light what happens in the translation of alphabetic texts into the genres available in online writing environments such as blogs, instructional YouTube videos, and podcasts. We will examine research on relationships with technology to recognize how these writers negotiate the greater emphasis on digital writing. Then we will enter into research related to our own relationships with technology, focusing on issues with particular resonance to our thoughts and feelings about online and digital media, using multimodal writing to evidence this relationship.

*Texts:* Gunther Kress, *Literacy in the New Media Age* (Routledge); Jason Palmeri, *Remixing Composition: A History of Multimodal Writing Pedagogy* (Southern Illinois); Kristin L. Arola, Jennifer Sheppard, Cheryl E. Ball, *Writer/Designer: A Guide to Making Multimodal Projects* (Bedford/St. Martin's).

### ■ 7146 Multilingual Writing: Pedagogies and Practices

D. Baca/T, Th 2–4:45

How are the forces of globalization and emergent forms of multilingualism changing the relationship between knowledge production and English language instruction? What are the geopolitics of multilingual

writing? How should questions of “critical” or “resistant” language pedagogies be decided, and by whom? What is the role of classroom teachers in these debates? We will consider responses to these questions by analyzing recent pedagogical work on the concepts of hegemony, functional literacy, linguistic plurality, and social transformation. Pragmatically, our course readings represent urgent responses to the current needs of an increasingly linguistically diverse student body at institutions across the country, as global Englishes circulate both within and beyond the United States. Through investigating the ways multilingual writers merge their own languages and worldviews into standardized English, we will collectively explore new possibilities for writing and the teaching of written languages.

*Texts:* Paulo Freire, *Pedagogy of the Oppressed*, 30th Anniversary ed. (Bloomsbury); Gloria Anzaldúa, *Borderlands/La Frontera* (Aunt Lute); Suresh Canagarajah, *Translingual Practice: Global Englishes and Cosmopolitan Relations* (Routledge); Gregorio Hernandez-Zamora, *Decolonizing Literacy: Mexican Lives in the Era of Global Capitalism* (Multilingual Matters); *Literacies, Learning, and the Body: Putting Theory and Research into Pedagogical Practice*, ed. Grace Enriquez et al. (Routledge); bell hooks, *Teaching to Transgress: Education as the Practice of Freedom* (Routledge).

### ■ 7636 Reading and Discourse in Indigenous Existence and Writing

S. Ortiz/T, Th 9–12

*See description under Group 4 offerings. This course may be used to satisfy a Group 4 requirement.*

### Group 2 (British Literature through the 17th Century)

### ■ 7205 King Arthur: Chivalric Romance, Chrétien to Malory

L. Engle/M, W 2–4:45

An introduction to medieval romance narrative. We will read European Arthurian romances from Chrétien de Troyes and Marie de France through Sir Thomas Malory, including *Sir Gawain and the Green*

*Knight* (all in modern translation). We will also read Chaucer's chivalric romances and parodies thereof from *The Canterbury Tales* in Middle English, with attention to reading Middle English aloud and teaching it. Along with a teaching segment, a weekly note, and frequent in-class exercises, students will write a shorter and a longer paper. (*Students who have taken 7909 should not enroll in this course; this course may be used to satisfy either a Group 2 or Group 5 requirement.*)

**Texts:** Chrétien de Troyes, *Arthurian Romances*, ed. Kibler (Penguin), "Erec and Enide," "Cligés," "Knight with the Lion," "Knight of the Cart"; Marie de France, *The Lais of Marie de France*, ed. Glyn S. Burgess (Penguin); *Sir Gawain and the Green Knight*, trans. Marie Borroff, ed. Marie Borroff and Laura Howes (Norton); Geoffrey Chaucer, *The Canterbury Tales*, ed. Jill Mann (Penguin; original spelling Middle English ed.) (We will focus on the General Prologue and the Knight's, Miller's, Wife of Bath's, Clerk's, Merchant's, and Franklin's Prologues and Tales; we may also read Man of Law's and Chaucer's Tale of Sir Thopas.); Sir Thomas Malory, *Le Morte D'Arthur: The Winchester Manuscript*, ed. Helen Cooper (Oxford).

#### ■ 7261 Shakespeare Across Media

B. Smith/T, Th 2-4:45

When Ben Jonson declared in a poem prefaced to the 1623 first folio of Shakespeare's plays, "He was not of an age, but for all time," Jonson could not have foreseen that Shakespeare would live on not just in the eyes, ears, and imaginations of readers but in performances in media unknown in England at the time—opera, ballet, cinema, and YouTube. This course will take Jonson's cue and read closely a representative selection of *Master William Shakespeare's Comedies, Histories, and Tragedies*, as the first folio is titled, but also survey the transformation of some of Shakespeare's plays into opera (Verdi's *Otello*), ballet (Prokofiev's *Romeo and Juliet*), cinema (Derek Jarman's *The Tempest* and Peter Greenaway's *Prospero's Books*), and YouTube videos available on the BardBox and BardBox 2 channels on YouTube, curated by Luke McKernan, lead curator of News and the Moving Image at the British Library. Participants in the course will be asked to prepare one short response paper to a play, a short review of one of the

video performances (or a live one, if the opportunity arises in Santa Fe), and a final paper that traces a single issue or theme across at least two of the media.

**Recommended text:** William Shakespeare, *The Bedford Shakespeare*, ed. Russ McDonald and Lena Orlin (Macmillan).



#### Group 3 (British Literature since the 17th Century)

#### ■ 7360 The Social Character of the Victorian Novel

J. Nunokawa/M, W 2-4:45

In this course, we will read a range of more or less familiar works in a variety of theoretical, historical, and critical contexts. Our general aim will be to study the social character of the Victorian novel in ways that take full measure of literary form and affect. We will be guided by big and little questions such as these: How do Victorian novels transform the pursuit of economic interests into dramas of romantic and erotic desire? How do they transform dramas of romantic and erotic desire into stories of economic interest? How are fascinations and anxieties about foreign races brought home to the domestic scene? How are questions of social class and individual character handled? What is the relation between verbal facility and social class in the Victorian novel, and how is this relation represented? How does the form of the Victorian novel extend, intensify, and expose the systems of social surveillance that developed in the 19th century? Why and how does the Victorian novel labor to produce bodily discomfort, both for those who inhabit it and for those who read it? How does the culture of capitalism haunt the Victorian novel? How



does the Victorian novel imagine its relation to other fields of knowledge, for example, to the social sciences emerging at the same period and, like the novel, taking society itself as their object?

*Texts:* Jane Austen, *Emma* (the one technically non-Victorian novel); Charlotte Brontë, *Jane Eyre*; William Makepeace Thackeray, *Vanity Fair*; Charles Dickens, *Our Mutual Friend*; Wilkie Collins, *The Woman in White*; George Eliot, *Middlemarch* (all in Penguin editions).

### ■ 7433 The Life of the Author

L. Hammer/T, Th 2–4:45

What is an author? The author is for most readers an unexamined premise of literary experience. This seminar will approach the essential question in the title of Michel Foucault's famous essay by exploring the history of authorship in Great Britain from Samuel Johnson to Virginia Woolf. Our premise is that the author lives a special sort of life, at once like and unlike other people's. We will study that life both as it is represented in fiction, poetry, and biography, and as it is created through letters, diaries, essays, anecdote, and other forms. We will explore changing views of selfhood, genius, intellectual property, and gender, and the evolution of authorship as a profession. For conceptual help, we will turn to the New Criticism, poststructuralism, feminism, and the sociology of Pierre Bourdieu. Students will prepare two papers and a presentation, choosing between critical and more pedagogically oriented options.

*Texts:* John Keats, *Letters*, ed. Robert Gittings (Oxford); Elizabeth Gaskell, *The Life of Charlotte Brontë* (Penguin); James Joyce, *A Portrait of the Artist as a Young Man*, Intro. Langdon Hammer (Signet); Virginia Woolf, *A Room of One's Own* (Mariner).

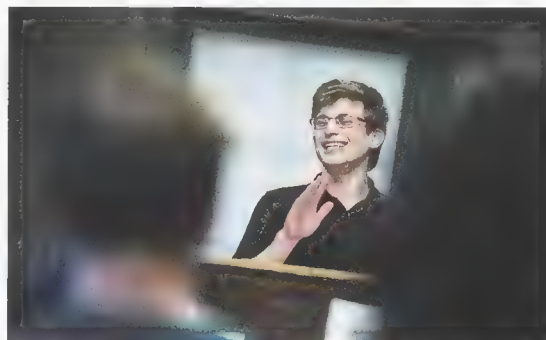
### ■ 7453 Modern British and American Poetry

M. Wood/M, W 2–4:45

Later modern poetry in English has all kinds of interesting features, among them an intriguing worry about experience—as if experience were always just out of reach or couldn't be described. There is an enduring concern with silence, too—as if words were always too much or too many. There is a recurring

anxiety about poetry itself and its place in the world. But these are only general impressions of what is happening, places where we might start thinking. The aim of this course is not to confirm what we imagine we already know, but to look closely at the work of some remarkable poets and see what we can find. (*This course may be used to satisfy either a Group 3 or a Group 4 requirement.*)

*Texts:* Elizabeth Bishop, *Poems* (Farrar, Straus and Giroux); Philip Larkin, *Collected Poems* (Farrar, Straus and Giroux); Geoffrey Hill, *Selected Poems* (Yale); Jorie Graham, *Place* (Ecco); Anne Carson, *Red Doc>* (Vintage); Paul Muldoon, *One Thousand Things Worth Knowing* (Farrar, Straus and Giroux); John Ashbery, *Breezeway* (Ecco).



## Group 4 (American Literature)

### ■ 7453 Modern British and American Poetry

M. Wood/M, W 2–4:45

*See description under Group 3 offerings. This course may be used to satisfy either a Group 3 or a Group 4 requirement.*

### ■ 7588 American Modernism

L. Hammer/M, W 9–11:45

American modernism was a revolutionary cultural movement braiding art and daily life, in which writing and art were political and spiritual pursuits. Absorbing, but also resisting, the example of new European art and literature, modernism in this country articulated specifically American forms of thought and expression. Focused on the period from the

Armory Show (1913) to the Stock Market Crash (1929), our course will examine this transformative moment against the backdrop of New York City and in regional settings from New England to New Mexico. While centering on poetry and fiction, we will read literature in the light of visual art and music, and in the context of First Wave Feminism, the New Negro, "Flaming Youth," and new visions of democratic culture and American history. Students will prepare two papers and a presentation, choosing between options that foreground either pedagogy or interpretation. Artists include Georgia O'Keeffe, Alfred Stieglitz, and Marsden Hartley.

*Texts:* Robert Frost, *A Boy's Will and North of Boston* (Dover); Sherwood Anderson, *Winesburg, Ohio* (Penguin); William Carlos Williams, *Spring and All* (New Directions); John Dos Passos, *Manhattan Transfer* (Houghton Mifflin); Jean Toomer, *Cane* (Norton); Langston Hughes, *The Weary Blues* (Knopf); F. Scott Fitzgerald, *The Great Gatsby* (Scribner); Hart Crane, *The Bridge* (Liveright).

#### ■ 7636 Reading and Discourse in Indigenous Existence and Writing

S. Ortiz/T, Th 9–12

This is both a creative writing course and a reading course centered on Indigenous literatures and taking on the issues of wording, knowledge, and magic. Wording is thinking, feeling, and "seeing" as expression. Knowledge is not magic but coming to knowledge is a dynamic that is sort of like magic. Fiction, poetry, nonfiction, memoir, and autobiography are truly magical. "Magical realism?" Not quite and not really but truly expressing what we see is magic. Requirements will include creative as well as critical writing assignments.

*Texts:* Leslie Marmon Silko, *The Turquoise Ledge: A Memoir* (Penguin); Sherman Alexie, *War Dances* (Grove); James Welch, *The Indian Lawyer* (Norton); Leslie Marmon Silko, *Ceremony* (Penguin); Orlando White, *LETTERS* (Nightboat); Deborah A. Miranda, *Bad Indians: A Tribal Memoir* (Heyday); Chip Livingston, *Naming Ceremony* (Lethe).

#### ■ 7673 Mexican American Literature

D. Baca/T, Th 9–11:45

We will examine the production of Mexican American literature, with a focus on how English-language texts respond to dominant power structures and perform cultural subjectivities, both accommodating and resistant. Mexican American literature is a dynamic aesthetic intervention that structures our guiding inquiries: What are the literary possibilities of "mestizaje," the transnational fusion and fissure of Indigenous and Spanish cultures? Because Mexican American writing easily weaves between Western configurations such as fiction, autobiography, poetry, pictography, and art, what counts as Mexican American literature? How do Mexican American writing practices respond to dominant presumptions of universal hegemony over intellectual inquiry, cultural meaning, historical narrative, and social transformation?

*Texts:* Gloria Anzaldúa, *Borderlands/La Frontera* (Aunt Lute); Guillermo Gómez-Peña, *Codex Espangliensis* (City Lights); Sandra Cisneros, *Woman Hollering Creek* (Vintage); Paul Martinez Pompa, *My Kill Adore Him* (Notre Dame); Demetria Martinez, *Mother Tongue* (One World/Ballantine); Laurie Ann Guerrero, *A Crown for Gumeendo* (Aztlán Libre); Luis Alberto Urrea, *The Devil's Highway* (Back Bay). Students should also read Damián Baca, *Mestiz@ Scripts, Digital Migrations, and the Territories of Writing* (Palgrave Macmillan), which will be on reserve at Bread Loaf.

#### ■ 7682 Asians in the Global/Planetary Imagination

R. Lee/M, W 9–11:45

See description under Group 5 offerings. *This course may be used to satisfy either a Group 4 or a Group 5 requirement.*

### Group 5 (World Literature)

#### ■ 7205 King Arthur: Chivalric Romance, Chrétien to Malory

L. Engle/M, W 2–4:45

See description under Group 2 offerings. *This course may be used to satisfy either a Group 2 or a Group 5 requirement.*



### ■ 7682 Asians in the Global/Planetary Imagination

R. Lee/M, W 9–11:45

This course will focus on how Asians (and to a limited extent, people of other races) are used metaphorically or materially to express anxiety about contemporary issues: The threat of the other, what is considered human and therefore sympathetic, the impacts of increasing commodification on sympathy and human relations, the globalized economy, and different ways to perceive time and narrative. Readings will consist largely of speculative fiction, drawn from Asian and Asian American authors, but also written by authors of various races about Asians. In addition to novels, short stories, poems, and secondary source criticism on the various topics will be provided. Students will also be expected to research, find their own secondary sources on a topic related to the class, and present in class. Central texts include *On Such a Full Sea* (Chang Rae Lee), *Never Let Me Go* (Kazuo Ishiguro), *A Tale for the Time Being* (Ruth Ozeki), and *Super Sad True*

*Love Story* (Gary Shteyngart). (This course may be used to satisfy either a Group 4 or a Group 5 requirement.)

Texts: Ruth Ozeki, *A Tale for the Time Being* (Penguin); Kazuo Ishiguro, *Never Let Me Go* (Vintage); Amitav Ghosh, *The Hungry Tide* (Mariner); Yiyun Li, *The Vagrants* (Random); Chang-rae Lee, *On Such a Full Sea* (Riverhead); Gary Shteyngart, *Super Sad True Love Story* (Random).

### ■ 7737 Philosophers as Writers

M. Wood/T, Th 9–11:45

Traditional philosophy and common sense both assume that meaning and its expression are two different items. There must be some truth in this assumption since we certainly can say what we mean in different ways. But there is a counter-truth: The form of expression alters or even creates the meaning. This course seeks to explore how these propositions (and no doubt a few more) interact with each other. Our examples will come from literature and ordinary life as well as formal philosophy, but our texts for close particular study will be works by philosophers who saw themselves as writers or whose writing benefits from being seen in this light. We shall also look at one or two provocative theoretical discussions of our questions.

Texts: Ralph Waldo Emerson, *Essays* (Harper Perennial); Søren Kierkegaard, *Fear and Trembling* (Penguin); Friedrich Nietzsche, *On The Genealogy of Morals and Ecce Homo* (Vintage); Hugo von Hofmannsthal, *The Lord Chandos Letter* (NYRB); Simone Weil, *On the Abolition of All Political Parties* (NYRB); Ludwig Wittgenstein, *On Certainty* (Harper and Row); Harry Frankfurt, *On Bullshit* (Princeton); Judith Butler, *Precarious Life* (Verso).





## BREAD LOAF/OXFORD

### Group 2 (British Literature through the 17th Century)

#### ■ 7907 The World of Chaucer/H. Barr

Revolting peasants, regal splendour, frolicking pilgrims, gorgeous chivalry, marital strife, and murdered archbishops: Chaucer's works teem with responses to the world in which he lived. Notoriously difficult to pin down to a single point of view, Chaucer offers a perspective on late medieval English life that is dizzyingly kaleidoscopic in range and in tonal variety. Through placing some of his *Canterbury Tales* (including the famous Ellesmere manuscript that preserves them), alongside selections from other works he wrote and those of his contemporaries, we will explore how Chaucer's world unfolds through text, illustration, social documents, church architecture, and secular material culture. While we will look at key passages from Chaucer in their original Middle English

language, we will also use modern English translation, especially of contextual material. This course will also include a day trip to Malvern in Worcestershire. The hills are the backdrop to *Piers Plowman*, and its magnificent Priory offers a wonderful opportunity to explore medieval church architecture and culture. (*Students should budget \$30 for an excursion to Malvern.*)

*Texts:* From the *Canterbury Tales*, we will focus on the General Prologue, Knight's, Miller's, Nun's Priest, and Manciple's Tales, and Wife of Bath's and Pardoner's Prologues and Tales. Students may use either *The Riverside Chaucer*, ed. Larry D. Benson (Oxford) or *The Canterbury Tales*, ed. Jill Mann (Penguin); *The Canterbury Interlude*, ed. John Bowers (TEAMS) is available at [d.lib.rochester.edu/teams/publication/bowers-canterbury-tales-fifteenth-century-continuations-and-additions](http://d.lib.rochester.edu/teams/publication/bowers-canterbury-tales-fifteenth-century-continuations-and-additions).

### ■ 7921 British Theater: Stage to Page to Stage

M. Cadden

This course will be based on theatrical productions we will attend in London, Stratford, and Oxford—not, as is usually the case at Bread Loaf/Oxford, on the resources of the Bodleian Library. (Please note, this focus translates to substantial time on buses and longer than average class time.) We will study the relationship between plays and theatrical institutions, past and present—with an emphasis on current “institutions” such as the Royal Shakespeare Company, the National Theatre, Shakespeare’s Globe, and the West End, as well as fringe groups. A complete reading list will be available (and circulated to enrolled students) once the season is fully announced. With luck, we will be seeing work spanning the centuries and the world, as produced for a 21st-century audience. As the second half of the course’s title suggests, we will be interrogating the approach to performance that argues that the “page” somehow precedes the “stage.” Enrolled students will be charged a supplemental course fee of \$800 to cover the costs of tickets and transportation. (*This course carries one unit of Group 2 and one unit of Group 3 credit.*)

Tickets have already been arranged at the RSC in Stratford for Shakespeare’s *A Midsummer Night’s Dream* and *Hamlet*, Jonson’s *The Alchemist*, and Marlowe’s *Doctor Faustus*; we will also see a production of Shakespeare’s *Romeo and Juliet* in London’s West End. Students should purchase the Oxford Shakespeare or New Cambridge editions of the Shakespeare plays and the New Mermaid versions of *The Alchemist* and *Doctor Faustus*.

### ■ 7926 Shakespeare at 400/H. Barr

Throughout the world, special events will be held in 2016 to mark the 400th anniversary of Shakespeare’s death. This course offers the opportunity to join in. Focusing on five plays (*The Taming of the Shrew*, *The Tempest*, *Macbeth*, *Othello*, and *The Winter’s Tale*), we will explore responses to Shakespeare’s work from his contemporaries and collaborators, and from later playwrights, filmmakers, and novelists up to the present. There will be screenings of the films. This is a chance to study how Shakespeare has been re-made across time and across continents. Included

in our destinations are Japan, India, Africa, Harlem, a Reformation post-republic, a gay bookshop, the Northumberland coast, a forbidden planet, and a Bohemian coastline reimagined between London and New York. Ben Jonson famously claimed that “Shakespeare was not for an age, but for all time.” Was he right? Come, discuss, and decide.

*Texts:* *Adaptations of Shakespeare*, ed. Daniel Fischlin and Mark Fortier (Routledge); Jeanette Winterson, *The Gap of Time* (Hogarth); John Fletcher, *The Island Princess*, ed. Clare McManus (Arden); *Shakespeare Made Fit*, ed. Sandra Clark (Everyman). *Films:* David Richards, *The Taming of the Shrew* (BBC ShakespeaRE-told, 2005); Orson Welles, *Othello* (1952); Tim Blake Nelson, “O” (2001); Kumar Mangat, *Omkara* (2006); Akiro Kurosawa, *Throne of Blood* (1957); Mark Brozel, *Macbeth* (BBC ShakespeaRE-told, 2005); Fred M. Wilcox, *The Forbidden Planet* (1956); Derek Jarman, *The Tempest* (1979).

### Group 3 (British Literature since the 17th Century)

### ■ 7921 British Theater: Stage to Page to Stage

M. Cadden

*See description under Group 2 offerings. This course carries one unit of Group 2 credit and one unit of Group 3 credit.*

### ■ 7940 The City and the Country in British Literature, 1700–1800/C. Gerrard

How did writers and artists respond to the rapid growth of metropolitan culture during the 18th century, and the corresponding social and aesthetic changes reflected in the English countryside? This course will explore the way in which the expansion of London encouraged the rise of print culture, metropolitan leisure and fashionable pursuits, financial markets and social mobility; how these were depicted in a range of urban spaces; and how writers imagined the countryside as locus for social stability, honest labour, contemplation, and imagination. We will be reading periodicals, poetry, prose, and drama, with an emphasis on poetic forms. The course includes a

special class in Oxford's Ashmolean Museum, where students will handle material objects from urban culture (e.g., coffee, fans, etc.) and an experience of walking the streets of London.

*Texts:* Daniel Defoe, *Moll Flanders* (Oxford World's Classics); John Gay, *The Beggar's Opera* (Oxford World's Classics); *The Commerce of Everyday Life: Selections from the Tatler and the Spectator*, ed. Erin Mackie (Bedford); *Eighteenth-Century Poetry: An Annotated Anthology*, 3rd ed., ed. David Fairer and Christine Gerrard (Wiley-Blackwell); *Romanticism: An Anthology*, ed. Duncan Wu (Wiley-Blackwell). A reading list for the anthologies may be found at [www.middlebury.edu/blse/campuses/ox/oxcourses](http://www.middlebury.edu/blse/campuses/ox/oxcourses).

■ **7950 Atlantic Crossings: Anglo-American Literary Relations, 1798–1900/C.** Gerrard

See description under Group 4 offerings. This course carries one unit of Group 3 and one unit of Group 4 credit.

■ **7975 James Joyce/J.** Johnson

Students will engage in intensive study of *Ulysses* in its Hiberno-European, modernist, and Joycean contexts. We will begin by reading both *Dubliners* and *A Portrait of the Artist as a Young Man* (and Joyce's poetry, critical essays, *Stephen Hero*, *Exiles*, *Giacomo Joyce*, and *Finnegans Wake* will all be incorporated into discussions), but the course will be primarily devoted to the reading and study of *Ulysses*. This work's centrality to, yet deviation from, the aesthetic and political preoccupations of modernism will be explored.

*Primary Texts:* James Joyce, *Dubliners* (any ed.); *A Portrait of the Artist as a Young Man* (any ed.); *Ulysses* (H. W. Gabler ed., Vintage). *Supplementary Texts:* *Stephen Hero*, *Exiles*, *Giacomo Joyce*, *Finnegans Wake*, and *Poems and Shorter Writings*, ed. Richard Ellmann, A. Walton Litz, and John Whittier-Ferguson (Faber). (Students are not expected to buy the supplementary texts.)

■ **7995 Reinventing the Past: Neo Victorian Returns/C.** Kaplan

This course explores the 20th- and 21st-century appetite for reimagining 19th-century Britain, celebrating and critiquing it in fiction, film, television, fine art, and biography. Thinking about the appeal of historical



fiction and pastiche for late 20th- and 21st-century writers has been one element of this broader phenomenon, while examining novels, biography, and visual texts as part of postmodernism and its later evolutions is another. How far do Neo Victorian novels, biographies, and films differ from more traditional kinds of narrative? Why has the nature of authorship and the figure of the author become so central to these modern depictions? How do the formal innovations of the Neo Victorian, especially its deliberate blurring of genres, contribute to the ever-changing nature of public memory and cultural nostalgia? These are some of the questions that will be central to this course.

*Texts:* John Fowles, *The French Lieutenant's Woman* (1969); A.S. Byatt, *Possession* (1990); Jane Campion, *The Piano* (film, 1993); Charles Dickens, *Great Expectations* (1860); Peter Carey, *Jack Maggs* (1997); Lloyd Jones, *Mister Pip* (2006); Claire Tomalin, *The Invisible Woman* (1990); Ralph Fiennes, *The Invisible Woman* (film, 2013); Charlotte Brontë, *Jane Eyre* (1847); Jean Rhys, *Wide Sargasso Sea* (Norton Critical Ed., 1966); Paula Rego, *Jane Eyre* (lithograph series, 2003); Henry James, "The Figure in the Carpet" (short story, 1896); "The Art of Fiction" (essay, 1884 online); Colm Tóibín, *The Master* (2004); Oscar Wilde, *The Picture of Dorian Gray* (Norton Critical Ed., 1890); Peter Ackroyd, *The Last Testament of Oscar Wilde* (1993); Wilde, (film, 1997); Yinka Shonibare, *Dorian Gray* (photographic series, 2001); Sarah Waters, *Fingersmith* (2002). Any editions of the above texts are acceptable, except where indicated. The films, as well as Paula Rego's lithograph series and Yinka Shonibare's photograph series, will be available to students at Oxford, as will additional primary and



critical reading. There will be ample scope in the course for independent work on related Neo Victorian texts and topics.

## Group 4 (American Literature)

### ■ 7950 *Atlantic Crossings: Anglo-American Literary Relations, 1798-1900*/C. Gerrard

This course aims to explore the cross-currents and interconnections within British and American literary cultures of the 19th century. By looking at key texts across a wide variety of genres and modes, including epic, romance, the gothic, realism, and naturalism, we will examine the sometimes tense and competitive relationship between American authors and British cultural models. We will explore a variety of themes, including American innocence and European "sophistication"; landscape and nature; history; self-reliance and community; sin, guilt and the "double self." We will conduct seminars around key pairings or groupings of pivotal British and American texts, supplemented by other contemporary materials. (*This course carries one unit of Group 3 credit and one unit of Group 4 credit.*)

*Texts:* Samuel Taylor Coleridge, *The Rime of the Ancient Mariner* (1798); Herman Melville, *Moby Dick* (1851); William Wordsworth, *The Prelude* (2-book version of 1799) and "Westminster Bridge" (1802); Henry David Thoreau, *Walden* (1854); Walt Whitman, "Song of Myself," "As I ebb'd with the Ocean of Life," and "Crossing Brooklyn Ferry"; Mary Shelley, *Frankenstein* (1818); Charles Brockden Brown, *Edgar Huntly* (1799); Edgar Allan Poe, *Selected Tales* (1837), especially "William Wilson," "The Fall of the House of Usher," "The Tell-Tale Heart," and "The Black Cat"; Wordsworth, "The Thorn" (1798); Nathaniel Hawthorne, *The Scarlet Letter* (1850) and "Young Goodman Brown"; George Eliot, *The Mill on the Floss* (1860); Kate Chopin, *The Awakening* (1899); Edith Wharton, *The House of Mirth* (1905). Most of these texts are readily available in Oxford World's Classics editions or Penguin editions. There is an Easy Read or a Hackett edition of *Edgar Huntly*, ed. Philip Barnard.

■ 7987 *The American Novel after 1945*/L. Pratt  
Taking up a range of novelists, as well as some of the most influential criticism on the novel genre and key historical accounts of the period, we will seek to understand how the novel genre has been conceived and re-conceived by American writers across the late 20th and early 21st centuries. We will consider the persistence of the bildungsroman across a range of cultural and historical traditions; the differing relations to the realist tradition in the novel that emerge from changing conceptions of political life; the varied notions of faith that persist in the increasingly post-secular society of the United States after WWII; the emergence of "play" as a central concern of the novel form; widespread experiences of displacement in the Americas; and the role of the historical novel in offering an alternative to other forms of history-telling.

*Texts:* James Baldwin, *Another Country* (Penguin); Eudora Welty, *The Optimist's Daughter* (Virago); Toni Morrison, *Song of Solomon* (Vintage); Flannery O'Connor, *Wise Blood* (Faber & Faber); Don DeLillo, *White Noise* (Picador); Thomas Pynchon, *Crying of Lot 49* (Vintage); Jhumpa Lahiri, *The Namesake* (Harper); Richard Wright, *Black Boy* (Vintage); Junot Diaz, *The Brief Wondrous Life of Oscar Wao* (Faber & Faber); Edward P. Jones, *The Known World* (Harper); Philip Roth, *Nemesis* (Vintage); *Theory of the Novel: A Historical Approach*, ed. Michael McKeon (Johns Hopkins).

### ■ 7988 *The History of the American Book at Home, Abroad, and at Sea*/L. Pratt

An account of how the American book has traveled and the effects of that transit on its material form, on intellectual history, and on American literary form. We will focus in particular on the late-18th and 19th centuries, the emergence of international copyright, the rise of the industrial book, the relation of race to early American cultures of print. We will also consider the intimate relation between the emergence of the American novel, American lyric poetry, and the American essay and the international trade in books. In addition to accessing the rich resources of Oxford's libraries, we will work with online materials accessible internationally and in the U.S.



*Texts:* Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African, Written by Himself* (Norton); J. Hector St John de Crèvecoeur, *Letters from an American Farmer* (Oxford); Alexis de Tocqueville, *Democracy in America* (Penguin); Herman Melville, *Moby-Dick* (Norton); Ralph Waldo Emerson, *Emerson's Prose and Poetry* (Norton); Harriet Jacobs, *Incidents in the Life of a Slave Girl* (Norton); Nathaniel Hawthorne, *Nathaniel Hawthorne's Tales* (Norton); Walt Whitman, *Leaves of Grass and Other Writings* (Norton); *Cambridge Companion to the History of the Book*, ed. Leslie Howsam (Cambridge); *The Book History Reader*, ed. David Finkelstein and Alistair McCleery (Routledge).

## Group 5 (World Literature)

### ■ 7991 World Cinema, Transnational Film, and Global Screen Cultures/K. Schoonover

This course reassesses the category of “world cinema” in light of the globalization of non-Hollywood film cultures and a renaissance of international art film practices in recent decades, including new waves from East Asia, Latin America, the Middle East, and Central Europe. Despite its more conservative manifestations, the category of “world cinema” retains at its core a comparatist and internationalist impulse that challenges conventional models of national culture. This course looks at the wide range of fictional feature films shown in art-house venues and related exhibition spaces, including the work of Deepa Metha, Akira Kurosawa, Samira Makhmalbaf, and Satyajit Ray, among others. Since the term “world cinema” has always simultaneously invoked industrial, generic,

and aesthetic categories, our reckoning of the field aims to expose otherwise unseen geopolitical fault lines in global culture. This course will address several specific issues including: theories of worlding and the cosmopolitan subject, transnational co-productions, the politics of dubbing/subtitling, catering to the “gay international,” piracy, and the slow cinema debates.

*Texts:* Stephanie Dennison and Song Hwee Lim, *Remapping World Cinema: Identity, Culture and Politics in Film* (Wallflower); Natasa Durovicová and Kathleen Newman, *World Cinemas, Transnational Perspectives* (Routledge); Rosalind Galt and Karl Schoonover, *Global Art Cinema: New Theories and Histories* (Oxford); Patricia White, *Women's Cinema, World Cinema: Projecting Contemporary Feminisms* (Duke). Choose one of the following two introductory textbooks on film form to read before the term begins. They are expensive when purchased new, so purchase a used copy. Any edition from the last six years will be fine. Kristin Thompson and David Bordwell, *Film Art: An Introduction* (McGraw-Hill) or Timothy Corrigan and Patricia White, *The Film Experience: An Introduction* (Palgrave Macmillan). Films: *Rashomon* (Kurosawa, 1950); *Pather Panchali* (Ray, 1955); *The Goddess* (Wu, 1934); *The Apple* (Makhmalbaf, 1998); *Life on Earth* (Sissako, 1998); *Peking Opera Blues* (Tsui, 1986); *Lan Yu* (Kwan, 2001).

### ■ 7996 The Art of Literary Translation/M. Katz

An old saying declares: “*Traduttore traditore*” [A translator is a traitor]. Yet, short of mastering all world languages, we rely on literary translation as the only way to gain access to the achievements of other cultures and civilizations. This course explores the subject of literary translation. We begin with readings in translation theory; next we survey the history of the art; then we turn to practical issues of translating literature. We analyze several versions of Homer and the Bible, 19 renditions of a classical Chinese poem, and alternative versions of selected poetry, prose, and drama. As a final assignment, students will work on and present translation projects: students with working knowledge of a modern language may elect to translate a short literary work; others will compare different translations of a single text.





*Texts:* Eliot Weinberger and Octavio Paz, *Nineteen Ways of Looking at Wang Wei* (Moyer Bell); *Theories of Translation: An Anthology of Essays from Dryden to Derrida*, ed. Rainer Schulte and John Biguenet (Chicago); *The Craft of Translation*, ed. John Biguenet and Rainer Schulte (Chicago); *In Translation: Translators on their Work and What it Means*, ed. Esther Allen and Susan Bernofsky (Columbia); Edith Grossman, *Why Translation Matters* (Yale).

#### ■ 7997 Theories of Waste and its Aesthetic Management/K. Schoonover

This course considers waste to be a central feature of modern theoretical, social, and textual practices. As overproduction and waste increasingly characterize late capitalism, a rubbish-laden future seems unavoidable. In this context, many writers and artists of the last century have turned to trash as a way of addressing the broader politics of cultural production. The course examines various forms of waste, including

textual excess, aesthetic surplus, affective overages, culture detritus, and garbage. Waste raises a range of questions from the postmodern sublime to appropriation, from metaphors of digestion and plumbing to questions of labour and value. This focus allows us to engage with a range of thinkers and artists working across the 20th century and into the 21st century: Duchamp and Bataille to Warhol and Varda, and various trash genres. Alongside our readings in aesthetics, queer theory, ecocriticism, object-oriented ontology, and visual culture studies, films will provide common primary texts for our discussions. Screenings will accompany each central conceptual unit of the course.

*Texts:* Mary Douglas, *Purity and Danger: An Analysis of Concepts of Pollution and Taboo* (Routledge); Jacques Attali, *Noise: The Political Economy of Music* (Minnesota); Sigmund Freud, *The Uncanny*, trans. David McLintock (Penguin); Kristin Ross, *Fast Cars, Clean Bodies: Decolonization and the Reordering of French Culture* (MIT); Jane Bennett, *Vibrant Matter: A Political Ecology of Things* (Duke); Amanda Boetzkes, *Ethics of Earth Art* (Minnesota); Timothy Morton, *Ecology Without Nature: Rethinking Environmental Aesthetics* (Harvard). These readings will be supplemented by out-of-print documents and journal articles made available closer to the beginning of the course. *Films:* *WALL·E* (Andrew Stanton, 2008); *Toy Story 3* (Lee Unkrich, 1999); *Les Glaneurs et la glaneuse / The Gleaners and I* (Agnès Varda, 2002); *Mon Oncle* (Jacques Tati, 1958); *Il deserto rosso / Red Desert* (Michelangelo Antonioni, 1964).



### MISSION STATEMENT

The Bread Loaf School of English (BLSE) is a summer residential graduate program of Middlebury College, providing education in British, American, and world literatures and the allied fields of pedagogy, literacy, creative writing, and theater arts to a population comprised primarily of K-12 English and language arts teachers. The program offers master of arts and master of letters degrees in English as well as opportunities for continuing education and sustained, technology-rich professional development. BLSE draws its faculty from leading institutions in the U.S. and U.K. and maintains three campuses, two domestic and one in England, with a curriculum tailored to each site. The school aims to create a diverse and dynamic learning community that fosters innovative, culturally responsive thinking, teaching, and professional development both during the summer and throughout the year.

The Bread Loaf School of English is accredited by the New England Association of Schools and Colleges. Middlebury College complies with applicable provisions of state and federal law that prohibit discrimination in employment or in admission or access to its educational or extracurricular programs, activities, facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Because of varying circumstances and legal requirements, such provisions may not apply to programs offered by the College outside the United States. This is consistent with the College's intent to comply with the requirements of application law. Individuals with questions about the policies governing such programs should direct inquiries to the Bread Loaf director, Emily Bartels.



Middlebury Bread Loaf  
School of English

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